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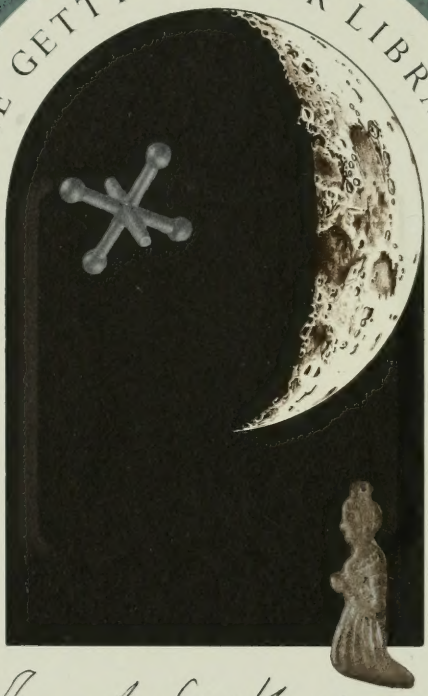

Why ask for the moon
when we have the stars?

AS

MEMOIRS

OF

PAINTING,

WITH

A CHRONOLOGICAL HISTORY

OF

The Importation

OF

Pictures by the Great Masters

INTO

ENGLAND

SINCE THE FRENCH REVOLUTION.

BY W. BUCHANAN, ESQ.

" La chûte du trône de Constantin porta dans l'Italie les debris de l'ancienne Grèce ; la France s'enrichit à son tour de ces precieuses dépouilles."

J. J. ROUSSEAU.

VOL. I.

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THE J. PAUL GETTY MUSEUM LIBRARY

TO

THE AMATEURS

OF THE

Fine Arts.

At a period when a taste for the Fine Arts is rapidly spreading through every part of the British Dominions; when the Sovereign himself, a Prince of refined taste and extensive attainments, takes a lead in the establishment of Institutions calculated to diffuse a general knowledge thereof and to promote their culture; when Galleries of a public nature are forming in several of the principal cities of the empire, and a desire to cultivate these Arts increases with the growing prosperity of the country; some details concerning those works which are

now objects of general regard may not be unacceptable to the amateurs of painting.

With this view the following compilation has been made, interspersed with remarks, historical and critical;—and, TO THOSE who delight in seeing their country become the seat of the Arts and Sciences, and the reign of George the Fourth rival the period of Lorenzo de Medici, the following pages are most respectfully dedicated by

Their most obedient

And very humble servant,

THE AUTHOR.

No. 3, Great George-Street,
Euston-Square.

INTRODUCTION.

WHATEVER can tend to throw light upon the history of our own times, whether as it regards the progress made in the Arts and Sciences, in Politics, or in Commerce, must prove in some degree entertaining for the present, and useful for the future.

The introduction of the Fine Arts into every country, and their subsequent cultivation, have at all periods afforded materials for chronological history, highly interesting to the lover of art and to the man of letters. Occurrences connected therewith spring up in succession, and though more or less important in themselves, they often pass unheeded, and from a want of proper notice sink into the general mass of oblivion, which swallows up all that belongs to hu-

man nature. Inquiry succeeds at some future period when it is probably too late, and such is at best followed up with a greater or less degree of certainty, as governed by casual circumstances.

The history which we possess of Art among the Egyptians, and our information respecting the extent and duration of their power and greatness, are very limited and uncertain. The flourishing and interesting periods of the Grecian republic, and the age of Philip and Alexander, which saw the Arts of Sculpture and of Architecture arrive at their highest perfection, are somewhat better known to us, not only from documents which have escaped the ravages of time, but from the durable nature of many of those monuments themselves: still, the mass of valuable matter in literature and in art of which no trace exists, leaves the extent of the loss which

the world has sustained in regard to the history of these periods absolutely incalculable.

The Augustan age, which saw the treasures of ancient Greece transferred to Rome, and the Arts as existing among the Romans themselves, are but imperfectly known to us. It might, indeed, have been expected, that among the many eminent writers of that period we should have found ample details of every thing relating to a subject which so much engrossed the attention of the Court and the Nobles; their best authors have, however, given us but scanty and unsatisfactory information on these points; and even Pliny, the most copious of their writers on this subject, in his treatise *De Artibus*, chapters 34, 35, and 36, appears rather as a dry and epigrammatic historian, adverting from necessity to this topic, than as an *amateur* of the fine arts, or as understanding much of the matter himself.

The subsequent change of the seat of the Roman government to Constantinople; the decline and ultimate downfall of the empire, carrying along with it the total destruction of Arts and of learning, destroyed all the past, obscured all the future, and plunged the whole western world into one great mass of darkness, in which it remained sunk for a succession of ages, in ignorance and in barbarism.

The wealth of the Venetians as a mercantile people; their connexion and commerce with the East; and the crusades undertaken to those countries for the purpose of recovering the Holy Land, first opened the eyes of darkened Europe to that state of cultivation and refinement of manners which existed in the eastern countries, and to which it had so long been a stranger. The dawn of learning itself again began to appear in Italy towards the beginning of the thirteenth century; Petrarch

and his followers redeemed literature from the ignorance which had so long obscured it, and gave a new turn and a taste for pursuits of that nature. At last the celebrated era of the fifteenth century arrived, to reanimate, restore, and give fresh vigour to every thing connected with the Arts and Sciences.

To Cosmo and to Lorenzo de Medici the world was first indebted for that general stimulus which was given to learning, and for that patronage which was afforded to Art; which they nursed in its cradle, reared to maturity, and ultimately raised to a degree of strength and splendour, which, in the Art of Painting in particular, eclipsed all preceding ages.

To Lorenzo *il Magnifico* succeeded other great and illustrious patrons; Leo X. the Emperor Charles V. and Francis I. were the promoters of Art, and the protectors

of men of talent and genius. Under their munificent auspices flourished a Leonardo da Vinci, a Michael Angelo Buonarotti, a Raphael, a Titian, and a Correggio. The sound and enlightened policy of Leo, the ambition and pride of Charles, and the real love of Francis for the Arts, produced an era which will ever be regarded as the golden age of Art. From this interesting period we may trace more correctly the general history of literature and of the Fine Arts; still, however, the history of the lives of some of the most eminent painters of that day is much enveloped in darkness, while many of their finest works have been lost sight of, or have entirely disappeared.—Another century, and time will have laid a heavy hand on almost all that remains of that fine and glorious age—as the Italians say, *la bella Cinque Cento!*

The last thirty years have produced

events in the history of Europe, which for a considerable length of time not only revolutionised her ancient politics, and impeded or diverted the natural current of her trade and commerce, but forced from their ancient sanctuaries those treasures of Science and of Art, that had long been the pride and glory of the states to which they belonged. " La chûte du trône de Constantin porta dans l'Italie les debris de l'ancienne Grèce ; la France s'enrichit à son tour de ces precieuses dépouilles."—What Rousseau has said of Constantinople we may apply to France and Italy ;—from these sources have our principal riches in art been derived.

During the conflicting storms which ravaged the continent of Europe, Great Britain alone presented a bulwark to which foreign nations looked with awe and with respect; and although at war with her politically, they still confided in her honour

and in her strength: they transmitted their moneyed wealth to her public funds, and their collections of art to private individuals, either for protection, or to be disposed of for their use. The collections of Monsieur de Calonne, and of the Duke of Orleans, with many selections of the highest importance from the palaces of Rome, Florence, Bologna, and Genoa, which had escaped the plunder of an invading army, were imported into this country, and roused an emulation and a taste for the acquisition of works of Art, which had been almost dormant in England since the days of its illustrious patron and protector, Charles the First.

From this period may be dated a new and a distinct era in the art, with reference to modern times:—the collections of Great Britain, heretofore possessing but few genuine works of the Italian schools, were now enabled to enrich themselves from

their precious stores, and were soon placed on a par with those of Rome herself.

That the introduction of such interesting objects into this country should be marked by some chronological notice, while facts and dates are still in the remembrance of every lover of the art, is a matter which may be deemed worthy of our notice and attention;—to fix their history,—to ascertain their origin,—is to enhance and to ensure their value. With this view principally, the following pages have been thrown together, as being likely to prove acceptable to those, who may either now or in future possess these objects; while to the public in general they will present a series of curious and interesting documents, and will, in so far as regards the fine arts, form a history of our own times.

While the importation of works of art into England since the period of the French

revolution constitutes one of the leading features of the following pages, the amateur will likewise find the subject illustrated by sketches of character of the principal painters of the various schools, and his attention invariably directed to those works which have been always regarded as the chefs-d'œuvre of art, on which he may with confidence form a correct taste and judgment.

THE

SCHOOLS OF PAINTING.

THE Genius of sculpture and of painting has always had its favourite but irregular periods: it has of a sudden sprung out of relative darkness; it has, from unexplained causes, had its decline; partial and fickle, it has changed from one state to another, as if perpetual residence was a restriction upon it, under the fetters of which it could not exist; or, as any particular country had a right to enjoy it but for a season.

During the ancient periods, the arts deserted Egypt for Greece; from Greece they were transferred to Rome; the downfall of the Empire enveloped them with the shade of the dark ages; some latent sparks of their genius, however, remained unextinguished, and they again burst forth on the same soil, where they

had been so long stifled;—the policy, the liberality, the splendour of the Medici, restored the Arts to that rank to which they had long been strangers;—schools were formed, and that of Florence took the lead; its duration was more lasting than some of its neighbours, but still its period was marked and defined.

Leonardo embodied a style, noble, and sublime; new in itself, and unknown to the world of art; —Michael Angelo Buonarotti, in sculpture, recalled the days of ancient Greece; while in painting, like the epic poet, he roused the feelings of mankind to a just admiration of the great and the grand;—Fra. Bartolomeo di St. Marco, and Andrea del Sarto, profited of his example, and supported that high character to which these great men had raised this school; it flourished for above a century with great eclat.

About the same period, the school of Venice shone with uncommon splendour. Titian, Georgione, Tintoret, and Veronese, appeared on the theatre of art, and the reign of colour dazzled the world; the sixteenth century saw this school flourish in all its vigour; it witnessed its progress to perfection, and saw its decline; its genius was too brilliant to be of long continuance, and at an early period of the succeeding age, the star of Venice set, to rise no more.

The Roman period was sublime, but of short duration: it sprung up with Raphael, and with him and his immediate scholars, its genius again disappeared; the works of these great men remain as monuments of their transcendent talents; human nature received through Raphael a dignity of character, a lustre, which raised her above herself, which brought her nearer to divinity.

The Lombard school did not fail to bear a distinguished part;—her period was brilliant. The name of Correggio must ever stand first in the annals of *chiaro-scuro*, these magic illusions of light and shade; in chastity of style, and in all the blandishments of elegance, and grace. This great man and his cotemporaries, the chief of whom was Parmigiano, had scarcely quitted the stage, when Bologna contributed to the protraction of this epoch;—her Caracci arose; and the sun of Lombardy had another long day.

Ludovico and Annibal Caracci formed a school founded upon principles which were immutable; —they were drawn from the excellencies of all the schools which had preceded their own period, and no school ever produced a greater variety of fine talent. The names of Domenichino, of Guido, and Albano, of Annibal, and Ludovico Caracci, will ever suggest to us whatever is most lovely, chaste, and delightful in art.

The schools of Spain, of France, of Flanders, and of Holland, began to make a figure in the world of art, when those of Italy had got weak, and when that of Bologna alone retained its pristine force and vigour. Their period was, however, of short continuance; they appeared like brilliant meteors for a time, and were again lost sight of in the same expanse from whence they had sprung.

The school of Spain is formed on the design and composition of the Italian masters, to which is added a power and richness of colouring peculiar to itself. The brilliancy, freedom of execution, and strong character, which exist in the works of Velasquez; the rich and delicate tones, the splendid and harmonious compositions of Morillo, assign to these great masters a place of the first consideration in the art of Painting;—they do honour to the country which gave them birth.—Seville formed these two eminent painters; and its churches and convents long bore proof of their high talents.

The school of France acquired an importance through the admirable works of Nicholas Poussin, of Claude de Lorraine, of Le Sueur, and Le Brun, which it could not otherwise have possessed. These most excellent painters have given to this school a consequence, which entitles it to

be ranked with those of the most classic reputation.

The Flemish school, like that of Venice, draws its principal excellence from the splendour of its colouring. Rubens and Vandyck are its leaders. To that high colouring for which the early German schools had long been celebrated, Rubens introduced a facility of execution, and a general harmony, founded upon the principles of the Venetian school, which reclaimed painting from the Gothic style in which he found it. No painter ever surpassed Rubens in richness of inventive powers, or in that *unity* which is so necessary to form a grand and harmonious whole. The more extensive his scale, the more vast appears to have been his genius. Vandyck, in portrait, stands among the great leaders of painting in that particular branch. The works of D. Teniers may likewise be classed among the chief ornaments of this school.

The Dutch school, although inferior to the others in point of character, and having no pretensions whatever to sentiment, has nevertheless strong claims to the attention of the amateur, from the true stamp of nature which is impressed upon the works of many of its best painters. A general brilliancy of colouring, joined to a perfect knowledge of the *clair obscure;* a lively imagination,

and a just representation of those scenes which are to be found in humble life, entitle its best artists to a situation in the first cabinets of paintings. Adrian, and Isaac Ostade, Gerard Dow, Francis Mieris, the elder, and Jan Steen, are among the chief painters who have illustrated this branch of the art.

For originality of manner and execution, for a powerful and singular management of light and shade, Rembrandt stands unique.

In Landscape painting, the Dutch school has also to boast of many eminent painters. The beautiful pastorals of Berchem, and of Adrian Vandevelde, the fresh mornings of Paul Potter, the sunny meadows of Albert Cuyp, in all of which these masters have enriched their subjects with groups of cattle, rivalling nature herself;—the sweet compositions, the tender execution of Karil du Jardyne, the huntings, hawkings, and watering-places of Philip Wouvermans, are all objects which render this school attractive to the amateur, and which captivate with their fascinating effect.

The schools of France, of Spain, of Flanders, and of Holland, reached the most splendid part of their career before the middle of the seventeenth century, and towards the close of the same age they had all died away, or sunk into insignificance.

Thus passing over the earlier stages of the

various schools, and tracing their progress from the time that each had arrived at nearly a state of perfection, we find that their subsequent continuance was of but short duration, and that no sooner had the art arrived at its greatest height, than like the arrow describing its parabula, it already had almost begun its decline*.

The British school only remains to be named.

England first gave proof that the genius of painting was not confined to continental Europe, by the works which she could produce, of a Hogarth, a Reynolds, and a Wilson; and the full meed of praise is due to the talent of those eminent painters, who first brought this school into distinguished repute. To what extent of excellence the art of painting may still be carried by the native talent of this country, or how long its period may endure, must be matter of speculative consideration, regarding which every connoisseur is at liberty to form his own opinion.—That it may yet rival the best periods of Rome, of Florence, of Lombardy, and of Venice, must be the sincere wish of every amateur of this fine art.

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* The elegant introductory discourse to the Schools of Painting, by the Rev. Mr. James, offers some just and solid reasoning as to the causes of this decline.

MEMOIRS OF PAINTING.

THE INTRODUCTION OF COLLECTIONS INTO ENGLAND.

THE ORLEANS.

THE late Mr. President West used to remark, that next to the merit of having painted a picture which should do honour to the art, and become an ornament to the state wherein it was produced, was the credit of having brought from foreign countries works of the great masters.—The importation of such works tends to enrich the nation which receives them, it holds out a bright example for imitation, and rouses and calls into action the native talents of those who feel the sacred flame of emulation.

The irreparable loss which this country sustained in the dispersion of the magnificent collection which had belonged to King Charles the First, a

collection formed upon the soundest principles of good judgment, aided by the elegant and refined taste of the monarch himself; the subsequent diminution of its riches in the transfer of the Houghton collection to a northern Potentate, the meagre state of the collections which remained to us, in works of the Italian school, made us strongly feel in our own case the truth of the worthy president's remark, and the public was prepared to avail itself of the first opportunity which should occur, to remedy in part these heavy losses.

The period was not far distant which offered such an occasion. The public mind of France had for a long time been in a state of great agitation; those best acquainted with it foresaw a storm approaching, and many, among others Monsieur de Calonne, who had been recently Minister of Finance, took an early opportunity of disposing of their valuable effects, or of transporting them into foreign states.

Others again, from motives of a different description, also disposed of their moveable property for the express purpose of providing means for corrupting and inflaming the national spirit of the French people. Among those was the Duke of Orleans, generally known by the name of Philip d'Egalité, whose life afterwards paid the forfeit of his ambition.

In 1792, the Duke d'Orleans gave orders for disposing of his magnificent collection of pictures, as will be found particularised in the subsequent details; and the casualties of the times afterwards forced the purchasers to send it for protection to our more happy shores. The storm of Revolution at last burst forth with all its terrors, and with it sprung up those causes, which in a measure forced upon us a species of remuneration in the Arts, for our former heavy losses.

As the introduction of a collection of so much importance as that of the Orleans into this country formed of itself an era, it cannot but be interesting to trace it to its origin, to observe the new turn which it gave to the prevailing taste of the day; to know the objects of which it was composed, with the value attached to each; and to learn the names of those men who first gave its reception into this country, a marked patronage and encouragement: matters almost as interesting to those who appreciate a correct knowledge of chronological events, as to the lover of art himself.

The gallery of the Palais Royal was always regarded as one of the finest in Europe.

In 1639, the Cardinal Richelieu either from vanity, or gratitude for the favours which he had received from the king, ceded to him by a deed *inter vivos* his palace, with the furniture and

other valuables which it contained; and he confirmed this gift by his testament executed at Narbonne in May, 1642.

In the year 1643, Anne of Austria, Queen of France and Regent of the Kingdom, accompanied by her two young sons, Louis XIV. and the Duke D'Anjou, quitted the palace of the Louvre to take possession of that of the Cardinal, and to establish her residence there. The Marquis of Toûville, who was then great marechal of the king's household, conceiving that it was not fit that her majesty should inhabit a palace which bore the name of a subject, prevailed upon her to change its title, and substitute that of the *Palais Royal*—at the intercession however of the Duchess D'Arguillers, this name was afterwards for a time suppressed, and the original inscription of *Palais Cardinal* replaced.

Louis XIV. ceded this palace to Philip his only brother, afterwards Regent of France, and by him this collection was rendered the finest and the most important private collection at that time existing in Europe,—from that period this palace again bore the name of Palais Royal.

Philip Regent Duke of Orleans was a man of a high and proud spirit, of a refined and cultivated taste,—he considered that no man could perpetuate his name so effectually with posterity,

as by a just and liberal patronage of the fine arts, —he fully appreciated the high value which had been attached to the name of De Medicis,—a family, which, having sprung from the commercial classes of society, had, by a liberal and refined encouragement of literature, and of the arts and sciences, founded for themselves a reputation which may be deemed immortal; neither did he lose sight of the splendid example which François Premier, one of his illustrious predecessors, had left in his own country.

Philip with the power which he possessed in the state, joined to his own wealth, had ample means afforded him of gratifying his taste, as well as his ambition. He employed some of the most celebrated artists of the day to select for him by purchase, the finest works of the great masters which could be procured in the various countries of Europe, while many of the minor states desiring to pay their court to him, made presents to the regent of such works as were likely to yield him satisfaction, or to secure his favour and protection, —and in general, the whole collection was formed upon the broad and liberal view of rendering it one of the most splendid and consequential in Europe;—Philip employed twenty years of his life in forming this magnificent gallery.

Queen Christina of Sweden was possessed of

forty-seven pictures of the highest importance, which her father had possessed himself of on the reduction of Prague. Among these were ten by Correggio. When she abdicated the crown she retired to Rome, and carried with her this precious collection of chefs-d'œuvres. Out of this collection she presented to Louis XIV. the famous picture of the Leda of Correggio, and on her death these pictures were sold in Rome and purchased by Livio Odeschalchi, Duke of Bracciano, nephew of Pope Innocent XI., from whose heirs again, the Regent Philip made the purchase of this rich collection.

The other cabinets from which the Regent made acquisitions in the formation of his gallery, were those of the Cardinals de Richelieu, Mazarin, and Dubois; of Lord Melford, of the Duke de Grammont, the Abbé de Maisainville, Deval, Forest de Nancré, de Nosse, de Seignelay, Tambonceau, Paillet, de Lannay, de la Ravois, of the Duke de Noailles, de Menars, de Hautefeuille, of the Duke de Vendome, Corberon, de Bretonvilliers, du Cher, de Lorraine, l'Abbé de Camps, Dorigny, &c. &c.

The above list of amateurs proves the high and general regard in which the art of painting was held in France, at the period at which this collection was forming; and it is worthy of remark,

that it was principally composed of the works of the ancient masters.

Among the different pictures which were purchased for the regent, the prices which he paid for some of these have come down to us. For the celebrated picture of the raising of Lazarus, now in the Angerstein collection, he paid to the chapter of monks at Narbonne the sum of 24,000 francs; a sum certainly much under its value even in those days, when it is considered that for the Seven Sacraments of Poussin now in the Stafford gallery, he paid 120,000 francs; and it was well known, that *price* never was the bar to the acquisition of whatever was truly excellent; the good fathers no doubt had their reasons for ceding this celebrated picture for so small a sum.

For the Saint Roch and Angel by An. Caracci, which was formerly in the Church de St. Eustache of Paris, he paid 20,000 francs; and for the Saint John in the Desert by Raphael, he paid likewise 20,000 francs; but it has been asserted, that had this last picture been indubitable, it must even at that period have cost four times that sum, as the works of Correggio, which cannot be placed above those of Raphael, were paid for in that proportion.

By the means of these various acquisitions, the gallery of the duke regent contained during his

lifetime 485 pictures, of the best choice, and in the finest state of preservation.

At the death of Philip, his son Louis took the name of Duke of Orleans. He was a man of weak understanding, and was guided in all his actions by priests, and monks. To please the fancy of these worthies, and prove how much he was devoted to them, he caused all pictures which represented "nature unadorned" to be destroyed, or sold. The fine picture of Leda, by Correggio, which had been made a present of by the Queen of Sweden, was among the first objects to fall a sacrifice to his blind zeal: it was ordered to be cut into quarters, which was literally obeyed; but not having been committed to the flames, as was the case with many others, the director of the gallery, Coypel, contrived means to secrete the fragments, and had them put together. At the death of Coypel it was sold to Pasquier, and, at his sale of pictures, in 1755, it was purchased for the King of Prussia at the sum of 21,060 frs. and afterwards placed in the gallery of Sans Souci.

After these various dilapidations and outrages committed on the works of these great men, whom the world has always been taught to regard with veneration, this collection passed down quietly until the epoch of the meeting of the National

Convention. In 1792, the Duke d'Orleans, for the purpose of procuring money to agitate the national spirit, of which he always hoped ultimately to profit, sold all the pictures of the Palais Royal. A banker of Brusselles, named Walkuers, bought those of the Italian and French schools at the price of 750,000 livres, who again sold them to Monsieur Laborde de Mereville, a gentleman of fortune, for 900,000 frs. This gentleman, either as an amateur, or guided by feelings of national pride and philanthropy, made this purchase with the sole view of preserving the collection for France. For this purpose he gave orders to build a superb gallery, connected with his own hotel, in the Rue d'Artois. The works were already far advanced, when the storm of the revolution burst out in all its force, and obliged Mons. Laborde, with thousands of other refugees, to seek safety in England, whither he had the good fortune to transport his collection, which proved to him a resource during this period of his misfortunes. They did not, however, stop here; for, anxious to revisit his native country, for motives at present unknown, he was recognised by the reigning faction of the day, and fell a sacrifice to the revolutionary cause.

The pictures of the Flemish, Dutch, and German schools were likewise sold in 1792, by the

Duke of Orleans to Thomas Moore Slade, Esq. who paid for them 350,000 *francs*, and who by great management succeeded in having them sent to this country at the moment that matters begun in France to wear the most serious aspect. This purchase was made for the late Lord Kinnaird, Mr. Morland, and Mr. Hammersley, in conjunction with Mr. Slade.

The principal part of this magnificent collection, consisting of the Italian schools, was consigned, on the part of Mons. Laborde de Mereville, to a house of eminence in the city of London, and it is believed that they were in the hands of that house when a treaty was entered into by the late Mr. Bryan, as authorised by and on the part of the late Duke of Bridgewater, the present Earl of Carlisle, and the Earl Gower, now Marquis of Stafford, for the purchase of that part of the collection, including also the French school, which was agreed on at the price of 43,000*l.* sterling.

When this important purchase was concluded, which secured for England one of the richest collections, and at the same time one of the most valuable acquisitions which had presented itself in modern times, it was determined on by these three noblemen to select a certain proportion of the pictures for their own private collections, and to

allow the remainder to be sold by private contract, under an exhibition to be made of the entire collection.

This exhibition commenced on the 26th of December, 1798, in the rooms belonging to Mr. Bryan, in Pall-Mall, and at the Lyceum, in the Strand, neither of these places being individually sufficiently extensive to contain the collection. It continued for six months; at the end of which time all pictures sold were delivered to the purchasers.

The pictures reserved for the original purchasers are indicated in the following catalogue, at their estimated valuation, and amount to 39,000 guineas. Those sold during the sale by private contract amounted to 31,000 guineas, while the residue sold afterwards by Mr. Coxe, joined to the receipts of exhibition, which were considerable, amounted to about 10,000*l.* more, thus leaving a valuable collection of pictures to the purchasers, as a bonus and just reward, for securing for this country so splendid a collection, and enriching it with works of the first class.

This part of the subject is the more particularly noticed for the purpose of proving the great advantage which must always arise to individuals, or to the public, (were such subjects deemed worthy of public attention), from the acquisition of works

of art, which are of a rank to attract the general attention of the public itself.

When matters of this description are presented to the world, it is always interesting to know in what manner they are received at the period, and likewise to be informed of all circumstances which tend to throw light upon the subject itself. In the present instance, the interest which this famous collection had excited was great beyond any thing which had preceded it. The amateur was anxious to secure the genuine works of those masters which had long been sought for in England; and the present was among the first opportunities which had occurred where the same could be obtained to any extent. The whole pictures of the Bolognese school were engaged in an incalculably short time, although it formed the most numerous branch of this collection; and the amateurs seem to have vied with each other in gaining possession of the works of particular masters.

On the first morning of opening for the private view to the principal amateurs, the late Mr. Angerstein became a purchaser of some of the most important pictures in the collection; in particular, of the Resurrection of Lazarus, by Sebastian del Piombo, which he immediately, and without hesitation, secured at the price demanded of 3,500

guineas. The late Sir Francis Baring was likewise an early visitor, and named a certain number of those pictures which were marked for sale, as objects which would suit his taste. The price demanded was 10,000 guineas; the offer made was 10,000*l*. Mr. Bryan had no power to diminish. The worthy Baronet would not advance, and the treaty was not concluded. This anecdote, which the author of these sketches had from Mr. Bryan himself, not only proves the off-handed decision, and liberality, which always mark the character of a British merchant, but the intrinsic value which was attached to the collection itself, the proprietors not admitting of the principle of naming a price, greater, than would actually be taken.

Lord Berwick, the Viscount Fitzwilliam, the Earl Temple, Mr. Maitland, Mr. Hope, and Mr. Hibbert, were all early, and considerable purchasers from this collection, as were likewise the late Mr. Willett, the Earl of Darnley, the Earl of Suffolk, Mr. T. Hope, Mr. Troward, Mr. W. Smith, the Baroness Lady Lucas, now Countess De Grey, Mr. Udney, Mr. Long, Sir A. Hume, Mr. Fitzhugh, &c. &c. &c. This list sufficiently proves the great and general interest which this collection had raised in England; and at the same time disproves the assertion which foreigners had

till then made*, that we were a nation possessing no love for the Fine Arts, nor any knowledge of them.

Until the arrival of the Orleans Collection in England, the prevailing taste and fashion had been for the acquisition of pictures of the Flemish and Dutch schools: this likewise had for a long period been the rage in France. These were much more easily to be acquired, and came more frequently before the eye of the public than works of the Italian masters; it might, therefore, be deemed somewhat singular to see with what avidity the present collection was seized on by the amateurs of painting in general; and it will not be deemed surprising, that, from that time, a new turn was given to the taste for collecting in this country. Subsequent importations of the works of the Italian masters, gave an opportunity of improving that taste, and brought the English collections, generally, to a standard of consequence, which they could not boast of before that period.

In giving a list of the different pictures of which this collection was composed, of the prices at which they sold, and the names of the purchasers thereof, it is not meant to confine the following pages to the mere detail of these facts, but to

* Montesquieu, Winkelmann, &c. &c.

intersperse it occasionally with observations in regard to the different schools, on the character and excellencies of the leading masters of these schools, and with critical observations on some of the pictures themselves. In doing this the author conceives he may render this work more interesting, and at the same time more useful to the amateur, as tending to direct his attention to those objects of real consequence which may improve his knowledge, or aid him in forming a correct taste, and judgment, in regard to this fine art.

In the various schools of Italy itself, there are certain distinctive differences which every amateur ought to make himself acquainted with, to enable him to form a correct and critical classification. Every school has its own peculiar marks of excellence so powerfully impressed upon it, as at once to be distinguished by the eye of the experienced connoisseur.

The productions of the Florentine school strike the observer by their character of boldness, and by the movement and grandeur of their forms :— those of the Roman school attract admiration by the learning and knowledge of the composition, the correctness of drawing, the elegance of proportions, the truth and refinement of expression, and by the beauty of their style.—The school of Venice produces a true and just imitation of na-

ture, joined to the most seductive charms of colouring, and a happy contrast of light and shade;—while that of Lombardy calls and fixes the attention, as much by its grace and fine taste in design, as by the suavity of its pencilling, and the great mass of its colouring.—Leonardo da Vinci, Michael Angelo, Raphael, Titian, and Correggio, are the great leaders of these four distinctive manners; and it is from those great luminaries that we may expect to receive the most solid instruction; whose precepts are to be best learned from the splendid examples which they themselves have given; and by the study of whose works, a pure, a true, and a refined taste is to be formed.

Although the scholars and cotemporaries of these illustrious painters rivalled in some measure the great qualities of their masters, yet passing the immediate, and the succeeding age in which they lived; the art itself suffered a progressive decadence from its high excellence, until it arrived at a species of insipidity, when compared with the works of those great men from whom its most brilliant rays had first emanated. Hence does it become necessary to go to the origin, to draw our information from the purest source.

THE

CATALOGUE.

THIS Catalogue is made out to correspond with the work of Engravings of the Orleans Collection, so as, that reference may more easily be had to the particular subject itself; it therefore follows the classification of the different schools, which is there observed.

A short history of some of the principal masters, or more properly speaking, *sketches* of their characters, have been given by the author of these pages.

Such pictures as are only stated to be *valued* at specific sums, were *not* sold by private contract during the exhibition, but afterwards by Mr. Coxe. Those again to which the names of the Duke of Bridgewater, the Earl of Carlisle, or the Earl Gower are affixed, are such as were reserved for these Noblemen as purchasers of this collection, at a specific valuation, and which were estimated by the same *scale* of value, as those which were sold to the public.

The sizes are not here given, as these will be found on reference to the Book of Engravings. It is there given in French measure. A French foot is about twelve inches and three quarters, English measure.

ORLEANS COLLECTION.

FLORENTINE SCHOOL.

LEONARDO DA VINCI.

Born at the Castle of Vinci, 1452.
Died at Fontainbleau, in . 1519, aged 67.

THIS great man, to whom the Art of Painting owed its first and its greatest advance towards perfection, having had no predecessor who could point out to him that sublimity of style, that greatness of character which he bestowed on it, may be regarded as one of those bright stars which arose out of the fifteenth century. He was a painter, a poet, and an architect, most eminently skilled in the science of fortification, and he excelled in all active and manly exercises.

The great works of this master are now falling rapidly into decay; his cabinet pictures are rarely to be met with; time and casualties have reduced their number, and therefore render more valuable the few which remain to the world of art. A most valuable picture by this master was in the pos-

session of the late Earl of Suffolk, and is now in that of Charles Duncombe, Esq.; and another, equally valuable, and which was formerly at the Escurial, is now in the possession of Alexander Baring, Esq.

A series of drawings for the celebrated work of the Last Supper, which were formerly in the Ambrosian Library at Milan, are now in the possession of Sir Thomas Baring, Bart. and from the great injuries which that sublime composition has sustained, these may now be considered as among the precious reliques of this master. The drawing which represents the head of the Saviour is magnificent, and probably superior to the same head in the picture itself, which is well known to have been left unfinished. Whether this circumstance arose from the troubles which then existed in Italy, and in which the Sforza family were so immediately engaged, or from a feeling on the part of the artist, that he had not been able to surpass that sublimity of character to which he had attained in his first design, and therefore left the same to a more happy moment, may now be matter of speculative conjecture.

It may appear singular that so few works of this master should be found in the Orleans collection, especially as Leonardo was the favourite painter of François Premier, and as his works were

always so highly prized in the older collections of France; but this is probably already accounted for by the fanaticism which one of the proprietors of this collection was guilty of, and which also proved so fatal to so many of the capital works of Correggio, of which it was at one period possessed.

Leonardo became in succession the cotemporary of Michael Angelo Buonarotti, of Titian, of Raphael, and of Correggio.—The elegance of his person and manners, as well as his great and brilliant genius, rendered him always the welcome visitor at the most splendid courts of Europe,—he lived with honour, and he died in the arms of his patron and friend, François Premier.

1. Portrait of a Woman—the Duke of Bridgewater,—at 60 guineas.
2. La Colombine—sold to Robert Udney, Esq.—at 250 guineas.
3. Herodias—valued at 80 guineas.

This picture in the English catalogue is given to Andrea Solario—it passed into the possession of the late Mr. Cox of Hampstead, and was again sold at his sale.

A volume of valuable drawings by Leonardo, with his manuscript observations, is preserved in

the magnificent library which was lately presented by his present Majesty to the British Museum.

MICHAEL ANGELO BUONAROTTI.

Born at Chiūsi, in Tuscany, in 1474.
Died at Rome, in . . 1564, aged 90.

To compare Michael Angelo with any of his own cotemporaries, may probably be deemed less appropriate than to compare him to those who had long preceded him in a sister art. Leonardo was the first to imagine a new, and great style, superior to any thing which had preceded him in the art of painting. Titian, with a happy fertility of genius, carried the brilliancy of colouring to its highest perfection. Correggio delighted with his fascinating grace, with his mystic *chiar-oscuro*. Raphael stood first for the elegance of his composition, and in a happy union of the sublime and beautiful; but to Michael Angelo was given the great, and the terrible.—He was the Homer of Epic Painting.

1. Christ in the Garden of Olives—valued at 200 guineas.
2. The Holy Family—valued at 400 guineas.

This picture was afterwards in the collection of Henry Hope, Esq. and was sold at his sale in 1816: it afterwards passed into Germany.

Although these two pictures carry the name of M. Angelo in this catalogue, yet like many others bearing the name of that great master, they are no doubt by one or other of his scholars,—as Sebastian del Piombo, or Marcello Venusti.—Indeed it is the opinion of the best connoisseurs, that there is no oil picture of that great master now in existence, unless it be that in the Florentine gallery, and this even, it is now said, has been lately discovered to be painted in *tempera*. Many connoisseurs are however persuaded, that the small picture formerly in the Cavalieri Palace of Rome, and which was given by M. Angelo himself to his friend the Cavalier Cavalieri, and always considered in Rome as by the hand of this great man, is a true picture; if any picture in oil of this master does exist at this day. Mr. Ottley possesses several fine original drawings by M. Angelo, studies for his great works, in fresco. From what has been said, it is evident that this great master's works cannot be judged of out of Italy. It is in fresco painting alone, that they are to be looked for.

In sculpture, M. Angelo comes nearest to the ancient Greeks. The tomb of Pope Julius II. is one of the highest efforts of genius; the figure of Moses is sublime.

GEORGIO VASARI.

Born at Arezzo, in 1514.
Died in . . 1578, aged 64.

The works of Vasari as a historian, are better known, and have been more esteemed than those as a painter.—Notwithstanding this criticism, which has been often applied to him, his paintings possess much of that *grande gusto* of the school in which he studied, and of those great men whose works he imitated, and to whom he was cotemporary.

1. The Six Poets of Italy—sold to Thomas Hope, Esq. for 100 guineas.

One of the most interesting pictures of this master.

ALEXANDRO ALLORI,

CALLED

BRONZINO.

Born at Florence, in 1535.
Died . . . 1607, aged 72.

1. Venus and Cupid—T. Hope, Esq. 150 guineas.

This painter imitated the style of M. Angelo, and painted portraits in a grand and noble manner.

ANDREA DEL SARTO.

Born at Florence, in 1488.
Died in . . 1530, aged 42.

Several of the finest pictures of this esteemed master were brought to England by the late Arthur Champernowne, Esq. in conjunction with the author of these sketches. These works show what Andrea del Sarto is, in his most excellent manner. One of these, which was in the Aldobrandini palace of Rome, is now in the collection of the Rev. Mr. Carr; two others, of equal consequence, have been lately allowed to go out of the country from their great excellence not having been sufficiently appreciated, and are now in Paris.—In this collection there was nothing of very great note.

1. The Death of Lucretia—sold to ——— Mitchell, Esq. for 100 guineas.
2. Jupiter and Leda—sold to Mr. Aufrere for 200 guineas.

The works of Andrea del Sarto possess all that fine character, correct outline, and noble sentiment, which are to be found in the works of the great masters of the same period. He was the friend of Michael Angelo, and it has been reported that the outlines for some of his finest compositions were

traced by the hand of that great man:—his execution, while it is rich toned, is at the same time delicate, and is founded upon the principles of that adopted by Leonardo.

DANIEL RICCIARELLI,
CALLED
DANIEL DA VOLTERRA.

Born at Volterra, in 1509.
Died in . . 1566, aged 57.

It is to be regretted that so few of this great master's works have come down to us. His great picture of the taking down from the cross, of which there is a print by Dorigny, has always been rated as one of the finest works in the art, and has been classed with the Transfiguration of Raphael, the Communion of St. Jerome by Domenechino, the St. Jerome of Correggio, and other works of that superlative class. In this collection there was but one, which is an early picture of the master.

1. Taking down from the Cross—sold to the Earl of Suffolk for 100 guineas.

Volterra was selected to cover with light dra-

peries the objectionable parts of the celebrated picture of the Last Judgement, by M. Angelo; which proves the rank in which his abilities were held as an artist.—Nicholas Poussin classes him with the greatest masters of painting.

The interesting *scale* of relative excellence among the great masters, composed by Nicholas Poussin, may be regarded as very superior to that formed by De Piles, and other French and Flemish writers, some of whom appear to have had but a very imperfect idea of the high excellence of the great masters of the Italian schools. No man was ever capable of forming a more just opinion of their true value than Poussin, and his opinions ought therefore to be received with deference and respect.

ROMAN SCHOOL.

RAPHAEL DA URBINO.

Born at Urbino, in the Roman Territory, 1483.
Died in . . . . . 1520, aged 37.

Certain illustrious names create in the mind an impression, which, by the force of moral associations, make us regard them with a degree of reverential awe, blended with love. With such feelings and with such impressions do we turn to the name of Raphael, and in contemplating the portrait of that great man, we say in the language of the celebrated Cardinal Bembo,

> "Ille hic est Raphael, timuit quo sospite vinci
> Rerum magna parens, et moriente mori."

It must always be gratifying to contemplate those objects which approach nearest to perfection; human nature is too weak in itself to place much dependence upon its own strength, and mankind is pleased with an occasion to dwell on whatever raises it above the standard of humanity.

Raphael, from his earliest years, showed a natural and intuitive taste. He was the favourite

child of nature, and as he grew up became the no less favoured son of art. He was elegant in his person, possessed a countenance of the most beautiful expression, and a mind of the finest and most benevolent character. The development of his talents was less rapid, from the dry manner of the school in which he was educated, but still a delicacy and a grace appear in his earliest works. He materially profited by his study of the antique, and learned from that high source, that simplicity forms the ground work of beauty. At a more advanced period he saw the works of Leonardo, and Michael Angelo Buonarotti; when his great genius burst forth with all that power and vigour which raised him to the highest rank in the art, and led him to adopt a sublimity of manner, such, as no human being has ever attained.

It is almost above our power to form an idea of the great excellence of the best works of Raphael, without having seen those works themselves; neither can these be sufficiently appreciated, without the mind having previously undergone a course of preparatory study.—There was a period when Raphael himself, even after he had attained celebrity as a painter, could not have imagined the perfection to which he should arrive in the development of his sublime ideas.—It was time and

experience alone, which prepared his mind and his hand for the execution of these, and three distinct periods are marked, and defined, in the progress which he made towards perfection. If such therefore was the case with Raphael himself, how much less could any one inferior to him in knowledge, in science, or in ideality, be enabled to conceive those excellencies which he has combined in the formation of the sublime compositions which have immortalised his name, and ranked him above all other painters.

Few collections possess at this day works of the high class above alluded to*. The pictures of his third and last manner may be said to be numbered; Spain possesses three of them, which were a few years ago in Paris, and which afforded the amateur an opportunity of forming his taste upon the most perfect examples of true excellence. There is no great work of Raphael, in this country, which is painted in oil, that passes the best time of his second period, or at farthest the commencement of his third manner; none that can be classed with the Madonna del Pesche, the Sapazima di Sicilia, or the Elizabeth

* Vide Appendix for some curious information regarding the Cartoons of Raphael. A.

receiving the Virgin *, all again sent back to the Spanish capital. The picture known by the name of the Pearl of Raphael, formerly in the collection of King Charles the First, also formed a fourth of the same series of pictures; but that picture, notwithstanding its high reputation and great excellence, is nevertheless inferior to the three above mentioned. It is indeed painted at the commencement of his third, and best period, when he had adopted a richer and more powerful style of colouring, and thrown off entirely the pale and more feeble manner of Perugino, but it does not possess that superlative excellence which is to be found in the three pictures first above mentioned, nor had he divested himself entirely of that dryness which the works of his second manner in some measure possess, and of which his last and finest works are totally free. The author of these sketches had several opportunities of hearing the opinions of the celebrated Visconti in regard to these pictures, and of conversing with him on the subject; besides with many of the best connoisseurs of the French capital.

There was a time when these four magnificent

* Vide Appendix for some interesting particulars regarding these pictures. B.

works might have been acquired for this country, and which would only have been reacquiring what had in part formerly belonged to it; but those to whom the writer of these remarks applied, did not at the moment attach sufficient consequence to the subject, or did not choose to run the risk of the acquisition, and the opportunity was unfortunately allowed to pass by.—Another picture of the same high class in point of excellence, and coming from the same source*, was indeed consigned to him in the year 1813, with many other fine pictures from Madrid, and was sold in England. It remained in this country for several years; but that picture has again been transmitted to the continent, and is now in the possession of the Prince Royal of Bavaria, a prince well known for his refined taste and just discernment in all matters connected with the arts. His Royal Highness paid for this picture the sum of 5000*l.* sterling†.

* A small picture which had been in the Escurial, the Madonna, Infant Christ, and St. John.

† Augustus III. King of Poland, Elector of Saxony, paid 17,000 ducats for the Raphael now in the Dresden Gallery, called the Madonna del Sisto—a sum equal to 8,500*l.* He paid 1,200,000 thalers for the collection of pictures which belonged to the Dukes of Modena, a sum equal to 200,000*l.* sterling of our money. In that collection were five pictures by Correggio, which are now in the Dresden Gallery.

It was this prince who, a few years ago, purchased the Egina marbles, while our people were considering about a few thousand pounds. This economy is much to be regretted, for it was in reality of very little consequence to a Power like Great Britain, whether she should give six thousand or ten thousand pounds for objects which were in themselves *unique*, and which could nowhere else be acquired on any terms.

When works of the above magnificent class are from the fate of war, or the casualties of existing circumstances, rendered attainable, they become objects worthy the attention of states more than of individuals; they add to the glory of the country which secures them; they become a source of real as well as of classical and national wealth. Crowds of strangers from all quarters flock to see them, and they expend in the country which possesses them a part of their income and wealth; but when such occasions are neglected, adieu for ever to the golden opportunity.

Again, it may be maintained, that when such objects present themselves, the public ought to weigh their relative importance, not so much from the mere value in money which is attached to them, as from the actual consequence that they are of to the art in general, either as tending to form and diffuse a more refined taste, or to im-

prove the style of a national school of art, by reference to works of the first order. A government is indeed amply repaid its advances by the policy of such a purchase, and by the benefits which revert, to itself, directly or indirectly.

These considerations become probably of more importance in themselves at this moment, in consequence of an opportunity again presenting itself of enriching this country with some objects which, in point of real consequence, stand second only to the Raphaels above-mentioned, and the loss of which this country must always regret. The Marechal Soult, Duc de Dalmatie, knowing that the author of these pages had formerly made several most valuable acquisitions of works of art in Spain and Italy, and latterly had purchased the collection of Mons. de Talleyrand in France, communicated to him, in April last, that he felt disposed to part with his pictures as an entire collection, if the same could be disposed of in that manner. Mr. Buchanan represented to the Marechal the difficulty of placing an entire collection in that way ; but stated the probability of the eight celebrated pictures by Murillo being purchased for England, if the Marechal would fix a separate value on them. This, after much difficulty, the Marechal agreed to do, and in obtaining a note of the value of these, with three other very capital

pictures, which are in the same collection, Mr. Buchanan immediately returned to England for the express purpose of communicating the same to his Majesty's Ministers, and impressing on them the importance of such an acquisition, these magnificent pictures being already known to every connoisseur as the *chefs-d'œuvres* of that great master*. What the result of such a communication may yet be, he cannot presume to say; but he well knows, that every amateur of painting, who has seen these fine works, hopes and trusts that the British nation, rich and powerful as it now is, and flourishing in its finances, will not allow the present opportunity to pass of securing for this country objects of that great consequence, which, from their high value, can never be found in commerce, and may be regarded as a property which ought to belong to states, and not to individuals. No act of the Commons' House of Parliament could be more gratifying to the present or to succeeding generations, than a vote of credit for the securing of these treasures, while it would add an additional lustre to his present Majesty's reign.

The period of Augustus is more respected than that of any of his predecessors, from that Emperor

* See Appendix for a description of these pictures. C.

having been the patron of men of letters, the protector of the arts and sciences, and having rendered his age celebrated, and his reign glorious, by enriching his country through their means.

The most important acquisition of objects of high consideration which could have been attained for this country in modern times, would have been the four Raphaels above mentioned; the next to that in point of real consequence, and which can still be drawn from foreign countries to add to the riches of our own, would be the Murillos just named:—such works may ever be regarded as those great Landmarks of Art, which are so few in number, and to which the world may always look with confidence, as guides in science and art. The expression which the Marechal made use of cannot be deemed too strong when he said, "These pictures are capable of forming a Revolution in the science of modern painting, and of creating a new school of art. Whole masses of pictures may be brought into position on the walls of a gallery; BUT WHAT WILL THESE AVAIL, WITHOUT A FEW GREAT LEADERS?"

The above digressions will be the more readily pardoned when their importance is considered, especially as having reference to the PRESENT

PERIOD, and to what may still be attained.—A little longer, and this opportunity will likewise escape us!

The pictures of Raphael in the Orleans collection were as follows:

1. Christ bearing his Cross—sold to G. Hibbert, Esq. for 150 guineas—an early performance.
2. Christ praying on the Mount—valued at 100 guineas.
3. Entombment—valued at 100 guineas.
4. Virgin and Child—a small picture, valued at 200 guineas, which afterwards passed into the collection of Thomas Hope, Esq.
5. Holy Family—W. Willett, Esq. 700 guineas—a picture where the Virgin is lifting a thin veil from the child.
6. Virgin and Infant Jesus—Duke of Bridgewater, 300 guineas.
7. Holy Family—known by the title of La Belle Vierge—Duke of Bridgewater at 3000 guineas.

This beautiful cabinet picture is painted at his finest period: it is on wood, and a duplicate of that in the Florentine gallery. It is in the finest state of preservation.

8. Virgin and Child—sold to G. Hibbert, Esq. for 500 guineas—a small picture in his second manner.
9. Julius II.—valued at 150 guineas.
10. St. John in the Wilderness—sold to Lord Berwick for 1500 guineas.

This picture has since passed through several hands; it is the duplicate of that in the Florentine gallery, and is painted on canvas. The Florentine picture is painted on wood, and is certainly the finer of the two.

11. Holy Family, called La Vierge au Palmier—the Duke of Bridgewater, 1200 guineas—one of Raphael's pictures in his second manner.
12. Vision of Ezekiel—sold to Lord Berwick for 800 guineas—now in the possession of Sir Thomas Baring, Bart.

This picture is not given among the engravings of the Orleans gallery, owing, probably, to the

same subject having been engraved for the Musée Française, after the picture still at the Louvre. Of these two pictures, that in the possession of Sir Thomas Baring appears to be the preferable. Both are mentioned in the Crozat Collection of Engravings, as also is that in the Florentine Gallery, and all the three are considered to be genuine. The present picture is delicately painted, and appears to be at his best period.

It is well known that a great many of the compositions of Raphael have been admirably engraved by Mark Antonio Riamondi, under the immediate eye of Raphael himself. These engravings convey much of the true spirit and sentiment of the master, and are objects highly deserving the attention of every amateur of painting, and of every one who wishes to form a just and a correct taste.

This great man, whose talents were of that transcendent order as to obtain for him the title of *Il Divino*, not only possessed the highest reputation, and met with the greatest respect during his life, but at his death received honours of the most marked and imposing nature. He was attacked by a casual malady at the period that he was painting his great work of the Transfiguration, and died previous to its being entirely finished. His funeral was attended by all the nobles of Rome, as well as by those of the neighbouring

Italian states. Pope Leo X., his friend and patron, accompanied his remains to the tomb; while this grand *cortège* was preceded by the Transfiguration itself, carried as it were in triumph, to prove to the world, that although the body was dead, his soul and glory should live for ever.

JULIO PIPPI,

CALLED

JULIO ROMANO.

Born—1492.
Died—1546.

THE style of this great painter, the friend and principal scholar of Raphael, is truly historical. More bold and aspiring than his master, although without his suavity and grace, his poetic genius was admirably calculated for those compositions in which he so much excelled; his battles and triumphal processions will ever stand as monuments of his great talents.

Mason, in his translation of Dufresnoy's poem de Arte Graphica, has given in a happy manner the following lines:

Learn how at Julio's birth the Muses smiled,
And in their mystic caverns nursed the child;
How by th' Aonian powers their smile bestow'd,
His pencil with poetic fervour glow'd;
When faintly verse Apollo's charms convey'd,
He oped the shrine, and all the god display'd:
His triumphs more than mortal pomp adorns,
With more than mortal rage his battle burns:
His heroes, happy heirs of fav'ring fame,
More from his art than from their actions claim *.

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1. Birth of Jupiter—valued at 200 guineas.
2. The nursing of Hercules—the Duke of Bridgewater at 300 guineas. A poetical composition in his best manner.
3. The Birth of Bacchus—valued at 200 guineas

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* Julius a puero Musarum eductis in antris,
Aonias reseravit opes, graphicaque poesi,
Quæ non visa prius, sed tantum audita poetis,
Ante oculos spectanda dabit sacraria Phœbi;
Quæque coronatis complevit bella triumphis
Heroum fortuna potens, casusque decoros,
Nobilius re ipsa antiqua pinæisse videtur.

The set of friezes were retained for the Duke of Bridgewater at 200 guineas each; but some of these were afterwards parted with by his Grace, and are in the possession of different individuals. One of the best of them passed into the select collection of Jeremiah Harman, Esq.

The cartoons engraved in this collection did not come to England, and it is believed they are in the possession of an old lady in Paris, to whom some large and magnificent cartoons of Julio Romano lately belonged.

In the Orleans collection there were few pictures by Julio of a very high class, at least in modern times; and his works of that description, like those of his master, are exceedingly rare in England. A small picture painted on wood, representing a Holy Family, is in the possession of Lord Radstock, which is in his highest style of excellence. This picture enables the connoisseur to judge of his works not only in his best manner, but in one which approaches very near to the finest period of Raphael himself; it resembles much the execution in the great picture of the Spazima, which Julio is said to have painted a part of, and is, although small, a very important work of art, valuable for its composition, its grand style of execution, and its fine preservation.

One of the grand works of this master will still be

found in the gallery of the Louvre: it represents the Adoration of the Shepherds, and is No. 918 of the catalogue of that collection.

SEBASTIAN DE VENICE,

CALLED

SEBASTIAN DEL PIOMBO.

Born—1485.
Died—1547.

THIS eminent painter, born at Venice, and receiving the first principles of his education in that school, and more immediately from the celebrated Georgione, is as frequently claimed by his countrymen as belonging to Venice, as by the Roman school, from having afterwards attached himself to the more correct style of Raphael, and having passed his best days at Rome. He was also much employed in assisting Michael Angelo Buonarotti, and in painting from the designs of that great man, who always had a great friendship for Sebastiano; he is therefore sometimes ranked among the Florentine painters, whose great manner of design he had also adopted from the instructions of Michael Angelo himself. From these dif-

ferent styles he formed a composite of his own, which partakes of the great manner of the Florentine, the correct style of the Roman, and the rich colouring of the Venetian: and in this manner he executed several works of the highest class in historic painting.

In the Orleans collection he has been classed as belonging to the Roman school, and his works are therefore here given under that title.

1. Portrait of his friend, Michael Angelo.

It does not appear from the printed catalogue that this picture was brought to England with this collection.

2. Descent from the Cross—the Duke of Bridgewater, for 200 guineas.
3. The Raising of Lazarus—Mr. Angerstein, for 3500 guineas.

This magnificent picture has always been regarded not only as one of the chef-d'œuvres of this collection, but as one of the principal works of its own period. It was painted in competition with the Transfiguration of Raphael, and is even said to have been designed by Michael Angelo, who drew the outlines of the principal figures; and

there appears good reason for believing this assertion to have just foundation, not only from the intimacy and friendship which existed between him and Sebastiano, but from the particular cast and expression of some of the characters themselves*. Although this grand work could not stand the comparison with the Transfiguration, it received the approbation of all the best judges of the day, and was at that period ranked among the works of that rare class which are destined to hold a first place in art.

It has been reported that the late proprietor received an offer of £10,000 for it from the French government, at the period when the Transfiguration was at the Louvre, for the purpose of placing it *vis-à-vis*, and thus allowing the world to form their opinion of the relative excellencies of these two great works: certain it is, that in the absence of Raphael, and a few other splendid works which have been restored to the original situations for which they were painted, there is no picture of the Italian school now in the French gallery which can be ranked above it, and only the great Julio Romano, the Nativity, which can be placed in competition with it.

* Some original drawings by M. Angelo are in the possession of Sir T. Lawrence, which tend to render these conjectures highly probable.

Another offer of a splendid nature was lately made to the executors of the late Mr. Angerstein for this picture, and four others of the same collection, by an individual in this country, known for his refined taste; but as the Government was in treaty for the entire collection, that offer could not at the moment be entertained. This grand work has now been purchased by the British government, along with the other pictures of Mr. Angerstein's collection, for the purpose of forming the commencement of a National Gallery; and certainly no act of his Majesty's Ministers can be deemed more wise and politic, or more likely to meet with the unqualified approbation of the country at large.

POLIDORE DE CARAVAGGIO.

1. The Three Graces—valued at 40 guineas.

PERINO DEL VAGA.

1. The Three Goddesses—sold to Mr. Nesbitt for 80 guineas.

NICOLO DEL' ABBATE.

1. Rape of Proserpine—the Earl Gower, for 160 guineas.

FREDERICO BAROCCIO.

Born—1528.
Died—1612.

1. The Repose in Egypt—sold to Lady Lucas, now Countess de Grey, for 200 guineas.
2. The Holy Family, called La Vierge aux chats—valued at 400 guineas.

The Holy Family—sold to G. Hibbert, Esq. for 100 guineas—not engraved.

The Burning of Troy—No. 289 of printed catalogue, valued at 40 guineas—not engraved.

It was remarked of an ancient painter that his children appeared to have fed upon roses; the same may be said of those of Baroccio.

SALVIATI.

1. The Rape of the Sabines—valued at 150 guineas.

DOMENICO FETTI.

1. La Fileuse—sold to Mr. Maitland for 100 guineas.

GUISEPPE CESARI.

1. Susannah and Elders—valued at 80 guineas.

PIETRO DA CORTONA.

Born—1596.
Died—1669.

1. Flight of Jacob—sold to G. Hibbert, Esq. for 450 guineas.

This picture afterwards passed into the collection of William Smith, Esq. M. P. and is now in the possession of John Allnutt, Esq.—It is one of the finest pictures of Cortona, and has been always esteemed for the excellence of its composition.—It was sold by Mr. Christie in 1802 for £ 356.

ANDREA SACCHI.

Born—1594.
Died—1668.

1. Adam lamenting the Death of Abel—sold to Robert Udney, Esq. for 70 guineas.

Christ bearing his Cross—sold to H. Hope, Esq. for 150 guineas—not engraved.

The famous picture of the White Friars at Rome was painted by this master. Andrea Sacchi and Pietro da Cortona were the two last masters of note of the Roman school.

M. ANGELO DI BATALLIA.

1. Masquerade—valued at 30 guineas.

COURTOIS, CALLED BOURGUIGNONE.

1. Charge of Cavalry—not in printed catalogue.

CARLO MARATTI.

1. Triumph of Galatea—sold to W. Willett, Esq. for 100 guineas.

LOMBARD SCHOOL.

ANTONIO DE ALLEGRI,
CALLED
CORREGGIO.

Born 1493.
Died 1534.

To every intelligent connoisseur, the very name of Correggio carries with it a charm, and suggests a recollection of all that is amiable, lovely, and graceful in art, of the irresistible power of harmony, and of the magic illusions of light and shade.

Few men have arrived at great eminence in the profession of art, without the possession of great mental powers, and of those moral qualities which have rendered them estimable in the eye of society;—Leonardo and Raphael possessed these in an eminent degree; they were friendly, affable, and generous, and the latter in particular willing and even anxious to communicate whatever he knew.

Correggio may be said, like these great men, to have been endued with great mental qualities from nature, an innate and pure taste, a clear, vigorous, and comprehensive understanding, and an ideality only surpassed by Raphael. In his youth he gave proof of the superiority of his talents over all who were around him, and without foreign aid, he appeared like a brilliant meteor, shooting out of darkness; for in the Principality which gave him birth, the art of painting was still in a very Gothic state.

Much obscurity existed for a long period in regard to the early history of Correggio, which has of late years been in a great measure cleared up by the diligent researches of Tiraboschi and Pungileoni, and the learned discourses of the Abbé Lanzi*. The period when Correggio appeared was unfavourable to a steady cultivation of the arts and sciences from the restless ambition of the Popes, and the civil wars which then ravaged Italy; and it is the more a matter of wonder that with all these discouragements, the arts should through the force, and the united genius of a small cluster of men of talent, have triumphed over the difficulties which so often presented themselves, arising out of the existing political state of Italy itself.

In 1504, the power of Venice was overthrown

* Storia Pittorica dell' Italia.

by the League, never again to recover her ancient pride and splendour. In 1513, the power of the Sforza family received a severe blow, and the city of Parma, the principal residence of Correggio, was ceded to Julius II.—In 1517, Italy was invaded by the French, who traversed it from one extremity to the other, and the Dukes of Milan again became its masters. In 1521, after the disasters which befel the French armies, Parma again changed hands, and fell under the dominion of the Holy See.—In 1527, Rome herself was most cruelly sacked for forty days by the Spanish army; and yet, these years of trouble form the most splendid period of the whole history of art.

Correggio was one of that brilliant cluster who had to contend against these powerful difficulties. His studies were broken in upon when young; his most capital works were interrupted at a more advanced period; still, by perseverance and his great genius, he accomplished what has surprised and delighted the world, and what Julio Romano and Annibal Caracce, in speaking of his great works in the church of St. John, and cupola of the cathedral of Parma, declared to be the most perfect which they had ever beheld.

In Mason's translation of Dufresnoy's poem, the following lines give a short sketch of this master's characteristic style.

" Bright beyond all the rest Corregio flings
His ample lights, and round them gently brings
The mingling shade. In all his works we view
Grandeur of style, and chastity of hue *."

The pictures of Correggio in the Orleans gallery were as follows :—

1. The Mule Driver—the Earl Gower, at 80 guineas.

It is reported that this picture, which is one of his early productions, was painted as the sign for an inn.

2. The Madonna and Infant Christ—retained for the Duke of Bridgewater, at 1200 guineas.
3. Danae—valued at 1000 guineas.

This picture was not sold during the exhibition, but passed afterwards into the possession of the late H. Hope, Esq. and at the sale of his pictures was sold for 250*l.* It is now in Paris.

* Clarior ante alios Corregius extitit, ampla Luce superfusa, circum coëuntibus umbris, Pingendique modo grandi et tractando colore Corpora.

4. The Magdalen—not in the printed catalogue—probably did not come to England.
5. The Education of Cupid—sold to Mr. Willet, for 350 guineas.

This picture was again sold after the death of Mr. Willet, and is now in the possession of Monsieur Erard of Paris. It is the same subject as that lately brought to England by the Marquis of Londonderry, and which was formerly in Spain. That of the Orleans Collection is the earlier picture, and is painted in a much looser and more unfinished manner: it had suffered considerably, and has been very indifferently repaired.

6. Noli me tangere —sold to Robert Udney, Esq. for 400 guineas.
7. Duke of Valentino. Cæsar Borgia—purchased by T. Hope, for 500 guineas.

Portrait called Le Rongeau, No. 163, of catalogue—sold to Mr. Jones, for 20 guineas.

Study of Heads—two pictures, Nos. 143 and 277 of the printed catalogue—sold to Mr. Angerstein for 100 guineas each—not engraved.

Considering how rich this collection was in the works of Correggio at the time of Philip, Regent Duke of Orleans, and the many capital pictures of this master which he purchased from the heirs of the Duke of Bracciano, and which had belonged to Christina of Sweden, it appears extraordinary that so few of consequence should have belonged to this collection at the period of its arrival in England. It is true that several of the finest were destroyed by order of the fanatic Duke of Orleans, who ended his days in the Abbey of ————; and to this alone can be attributed the great falling off from what might have been expected in reading the history of this collection, as given by D'Argivilliers in the year ——.

This country, however, has now the good fortune to possess three works of the very highest class of this master, and which most fully satisfy the mind of the extent to which he could carry the magical effect of *chiar-oscuro*, joined to the other high excellencies of this charming art.

The pictures of Christ in the Garden, in the possession of his Grace the Duke of Wellington, the Ecce Homo, and the Education of Cupid, in the possession of the Marquis of Londonderry, are equal in point of quality to his best works in the Dresden Gallery. The former of these was captured on the field of Vittoria, having been found in the imperial of the carriage of Joseph Buona-

parte, which fell into the hands of our victorious army: it was originally purchased for Philip IV. of Spain, by the Governor of Milan, for 750 Spanish doubloons, equal to £ 3000 sterling of our money. The latter of these pictures, the Education of Cupid, was purchased by the Duke of Alva, at the sale made by order of Parliament of the pictures belonging to the illustrious and unfortunate Charles the First, for the sum of £1000, and is now again happily brought back to England. The Ecce Homo is that which formerly belonged to the Prince Colonna. These two fine pictures belonged to Murat, King of Naples. The first was carried by him from Spain, and had been for some time in the possession of the Prince of Peace. The Marquis of Londonderry purchased both from the widow of Murat at Vienna, and has recently brought them to this country, which may now be deemed a most important addition to our treasures of art.

The celebrated Magdalen of Correggio, a picture of twenty inches by fifteen, was paid 27,000 Roman crowns by Augustus III. King of Poland, Elector of Saxony, being equal to 6,500*l.* sterling, a sum of much greater value in those days than has been given for any picture in modern times. It was, during his lifetime, kept locked up in a case in his own private apartments. After his

death it was placed in the Dresden gallery, from whence it was stolen. It is said to have been afterwards restored; but whether the picture now shown in that gallery may be the *veritable* Magdalen of Correggio, is matter of doubt.

The Dresden Gallery, however, possesses the St. Sebastian of Correggio, a large composition of the Virgin and Child in the clouds, surrounded by groups of angels, with St. Sebastian and other figures in the lower part of the picture. This picture is all perfection, and partly compensates for the disappointment the connoisseur receives in looking for that great excellence in the picture of the far famed Magdalen, which he is prepared to expect, or the chagrin which is experienced in finding that the two celebrated pictures of the Notte, and the St. George, have been injudiciously cleaned, and lost those fine glazings which they formerly possessed.

Monsieur de Burtin, in his remarks on the pictures of the Dresden gallery, tells us, that one of its former directors, Reidle, had covered most of the pictures with oil instead of varnish, which, to avoid total destruction to these works, he was, after a few years, obliged to remove, and that they had suffered much from the improper application in the first instance, and the injudicious treatment by cleaning, in the second.

Correggio, with an elegant and poetic fancy, possessed great originality, as well in the grouping and foreshortening of his figures, as in the wonderful distribution of his lights, which, in many instances, is perfectly novel. In the Notte, where the light diffused over the piece emanates from the child, he has embodied a thought at once beautiful, picturesque, and sublime; an idea, as Opie observes, which "has been seized with such avidity, and produced so many imitations, that no one is accused of plagiarism. The real author is forgotten, and the public, accustomed to consider this incident as naturally a part of the subject, have long ceased to inquire, when, or by whom, it was invented."

The qualities (says a late author) which constitute the leading principles of his style, are harmony and grace; they predominate in his smaller, as in his greater compositions, in his cabinet pictures as in his cupolas; his lights and shadows are so skilfully balanced, and so artfully blended, as to excite in the mind the most pleasing and soothing sensations; while, it may be added, they rivet the attention to the object which is contemplated, and leave the imagination lost in wonder at the undefined and mystical manner in which the charm is produced.

Professor Fuseli, with all that enthusiasm for art which has always marked his character, and with a perfect knowledge of the subject he treats of, says, " The harmony of Correggio, though assisted by exquisite hues, was entirely independent of colour: his great organ was chiaro oscuro, in its most extensive sense. He succeeded in uniting the two opposite principles of light and darkness, by imperceptible gradations. The bland light of a globe, gliding through lucid demi-tints into rich reflected shades, composes the spell which pervades all his performances. The art of painting had exhibited some of the highest efforts of its power; the sublime conceptions of Michael Angelo, the pathos and expression of Raphael, and the magic tints of Titian: another charm was yet wanting to complete the circle of perfection, and this charm was found in the harmony of Correggio."

Correggio employed the rarest and richest colours, which he laid on in a full body, and in a broad manner, retouching them often with the greatest care and attention. His heads are finished with all the care and delicacy of those of Leonardo; and the lovely smile which plays on his female countenances never exceeds that precise boundary of grace which is free of all affectation,

—that grand desideratum of excellence, in the attempt at which, all his imitators have fallen short, or entirely failed.

Again, another author says*, " The clearness and transparency of his colouring, are inimitable, and stop at that exact medium in which lies the purity and perfection of taste. Thus, he excelled in delineating the forms of angels retiring and melting in the surrounding æther ; they seem the inhabitants of heaven, crayoned in splendour, pellucid in glory ; their clear and animated tints breathe a divinity ; they float in air like the skirts of a passing cloud ; they drop from the skies, like rain through an April sun."

This last *critique* on the colouring of Correggio appears to have been drawn from the picture of the St. Sebastian, which is in the Dresden gallery. The children which surround the Virgin are here truly portrayed as in the picture itself; it is a most enchanting piece of colouring, and is in the most perfect state of preservation. Two of the pictures by Murillo, in the possession of the Marechal Soult, the Immaculate Conception, and the Virgin and Child in glory, are painted upon the same principle. The colouring of the children in these is most exquisite, and they are works of

* Webb, on the Beauties of Painting.

which it may be said, that Correggio has been rivalled. Murillo, in his finest works, united the light handling of Vandyck with the powerful and brilliant colouring of Correggio; and a strong affinity is often to be found in the works of these masters. The picture of the Virgin and Child, in the possession of Lord Berwick, formerly in the St. Iago Palace of Madrid, is one of the examples in this country which will prove the truth of this remark. The Good Shepherd, also by Murillo, in the possession of Sir S. Clarke, Bart. is another.

Correggio carried the art of painting to perfection in several of its branches. In *chiaro-scuro* he was unrivalled. In foreshortening he was surpassed by none. His cupolas show the most accurate knowledge of anatomy, joined to an intimate acquaintance with beautiful nature; and while they create surprise, they cannot be said to exceed the limits of truth.

Raphael and Correggio were most indefatigable, industrious, and patient in their studies; and Michael Angelo used to say, that a man's life was too short to learn his art.

Those pictures which bear the signature of Correggio are sometimes with the name Lætus, the Latin word for the family name of Allegri; sometimes Lieto, the Italian derivative, is used.

FRANCESCO MAZZUOLI,

CALLED

PARMEGIANO.

Born—1503.
Died—1540, aged 37.

Francesco Mazzuoli, called by the Italians Parmegianino, (their darling little Parmegiano,) was esteemed by his cotemporaries a youth of bold and lively genius, of courteous and elegant manners. He is said to have been the scholar of Correggio; at all events he was the admirer of that great master, and he improved himself in the art, by a close study of his works.

Parmegiano, without being a servile imitator, adopted a style between that of Correggio and Raphael, in which he proved peculiarly successful. —He united the bland and harmonious colouring of the one, with the correct design and chaste composition of the other, and in forming a manner which was peculiarly his own, he combined the high qualities of these great painters.

Parmegiano having gone to Rome a few years after the death of Raphael, for the purpose of studying the works of that master, became a great favourite there; and from a similarity which existed between him and Raphael, not only in the

style which he had adopted in his works, but also in a certain degree of resemblance of countenance, and an elegance of deportment; it was currently said that the soul of Raphael had passed into the person of Parmegiano.

The most celebrated works of Parmegiano, like those of Correggio, are to be found in Parma.—His picture of Moses breaking the Tables of the Law, which is in the church of the Steccata of Parma, is a master-piece of art.

This graceful master's works are exceedingly rare; his great picture of the Vision of St. John was lately sold by Mr. Christie for 3,200*l.* and was purchased for the British Gallery. This picture was formerly acquired by the late Marquis of Abercorn, at Rome, from Durno, the painter, for 1,500*l.*

Another fine cabinet picture, by Parmegiano, is still in the possession of G. Watson Taylor, Esq. and possesses the highest qualities of this master.

The picture, formerly in the Colonna Palace, of the Virgin presenting the Infant Jesus to St. Marguerite, with an Angel and two Saints, the duplicate of that formerly at Bologna, and which was always so much admired by Annibal Caracce, was purchased for the author of this work at Rome, in 1804, for 1,000*l.* sterling; but not finding a purchaser for it in this country, owing to the illiberal

and unjust criticisms of interested persons, it was sent back to Italy in 1808. The archives of the Colonna Palace, however, sufficiently prove, that that picture was painted for the Constable Colonna, by Parmegiano, and the opinion of some of the best connoisseurs in Italy, among whom were the late Mr. Grignon, Mr. Day, and Mr. Irvine, joined with several professors of art at Rome and Florence, fully established its authenticity, which indeed was never called in question until its arrival in England; thus was an unjust criticism the means of depriving this country of one of the most graceful and beautiful works which exists in the art of painting.

The pictures in the Orleans were as follows:

1. Education of Our Saviour—Robert Udney, Esq.—100 guineas.
2. Cupid making his Bow—the Duke of Bridgewater—700 guineas.

This was one of the pictures which belonged to the Queen of Sweden; it was painted by Parmegiano for the Chevalier Bayard, the knight whom François Premier used to designate as being *sans peur, et sans reproche.*

3. The Marriage of St. Catherine—Mr. Troward—250 guineas.
4. The Holy Family—the Earl of Carlisle —100 guineas.

5. The Offering to Jesus—Mr. Coles—150 guineas.
6. The Head of St. John—Mr. Wright—25 guineas.

It has already been said that Parmegiano studied the works of Raphael; there is a character in some of his best pictures, which resembles those of that great master. In the picture of the St. Marguerite above mentioned, the head of the Madonna possesses much of the character and sentiment of the Madonna del Peché, while the St. Marguerite herself, to the drawing, and grace of Raphael, unites the mellow colouring of Correggio. The heads of Parmegiano's children have all a peculiar cast, which cannot be mistaken, and the light and beautiful manner in which he has painted the hair, has been a subject of study and imitation for Sir Joshua Reynolds, who evidently formed his best manner on the works of Correggio and of Parmegiano, as many of his pictures bear testimony.

THE SCHOOL OF BOLOGNA.

THE CARACCI.

Among the cities of Lombardy which produced men of genius to illustrate her schools of art, none stands more conspicuous than that of Bologna.

The brilliant age of the great masters,—the day of Michael Angelo Buonarotti, of Raphael, Titian, and Correggio, had passed over; and a decline as rapid, as the diffusion of taste which these great luminaries had created was universal, had quickly succeeded in Italy to that fine period, when a new and great light burst forth once more, in the Lombard state, by the appearance of the Carracci, and their followers at Bologna.

The Bolognese school produced a manner distinct from what had hitherto appeared, by forming a union of the qualities of the different schools, in uniting the fine design and drawing of the Roman, with the grace of the Lombard, and the colouring of the Venetian; thus creating a composite style which may in the general abstract, be considered as the perfection of art.

Few collections could boast of so much riches in any of the schools of painting, as the Orleans could in that of Bologna, either in point of number, or in the excellent taste with which the works of this school had been selected.

Annibal may certainly be considered as the more brilliant of the Caracci, not only from the variety of his works, but from the great number of those which he has given to the world. Although therefore younger by some years than Ludovico, we shall here place him first.

ANNIBAL CARACCE.

Born at Bologna in 1560.
Died in . . . 1609.—aged 49.

This eminent and most accomplished painter received the first principles of his instruction from his cousin Ludovico, whose own manner was grand and sublime; he imbibed from him the ardent desire of arriving at the utmost perfection in every branch of the art, for which purpose he successively studied the works of Correggio, Titian, Tintorett, Andrea del Sarto, and Raphael, and was by these means enabled to form that happy style for which this school became so celebrated.

Mason, in his lines, translated from the poem, *De Arte Graphica*, proceeds:—

"From all their charms combined, with happy toil
Did Annibal compose his wondrous style:
O'er the fair fraud so close a veil is thrown,
That every borrow'd grace becomes his own."

Annibal was by nature endowed with the genius of a painter, Ludovico perceived it at an early period, and he gave much of his attention to cultivate the promising talents of his younger cousin. Endowed with more talent, and energy, than Agostino, Annibal appears to have sought the difficulties of the art, only for the glory of surmounting them; and, animated by the fire of an enthusiastic imagination, he grasped at a grandeur of style which less vigorous minds were incapable of reaching.

Having visited Parma by the recommendation of Ludovico, he attached himself to the study of the works of Correggio and of Parmegiano, and from a deep reflection on the productions of these great masters, he acquired that boldness of design, that admirable choice in the turn of his figures, the manner of giving those great and simple folds to his draperies, and that daring variety of foreshortening, for which his own works afterwards became so justly admired, but which in truth he had originally drawn from the cupolas of Parma.

The high reputation which Annibal had acquired in his own country, directed towards him the attention of the Cardinal Farnese, aud he was invited to Rome to adorn the gallery of his palace. In this grand undertaking he was engaged eight years of the best period of his life, and he was aided in its completion by the joint talents of Ludovico, and of Agostino.—Trusting to the high rank and situation of his employer, and entering with ardour into an engagement wherein he had an opportunity of displaying his great powers on a new field, he was improvident enough to leave to the generosity of the Cardinal, that recompense to which his talents and industry were so well entitled; and he had the mortifying proof to find, when it was too late, that, generosity, or gratitude for services rendered, does not always attach to elevated rank, or power. He received the miserable compensation of 500 crowns for his labours; a parsimony on the part of the Cardinal which proved a want of soul, and of judgment.

This country is rich in the paintings of Annibal Caracce,—and although we cannot boast of those grand works which are to be found on the walls of the Italian palaces, and particularly of the Farnese, still we possess many exquisite cabinet gems of this great master, which are at this day in the finest state of preservation.

The pictures by Annibal in the Orleans Collection were as follows:

1. Holy Family, called Le Raboteur—Earl of Suffolk—300 guineas.
2. The Procession of the Sacrament—T. Maitland, Esq.—300 guineas.
3. Landscape, called Le Batelier—the Earl of Carlisle—600 guineas.—One of his fine pictures.
4. Jupiter and Danaë—the Duke of Bridgewater—500 guineas.
5. St. Rock kneeling before the Virgin—W. Willett, Esq.—500 guineas.
6. The Vision of St. Francis—Duke of Bridgewater—500 guineas.—A picture which formerly belonged to the collection of M. de Launay, Directeur de la Monnoye.
7. Landscape, called La Chasse au Vol—the Earl of Carlisle—600 guineas.—Another capital landscape by this master.
8. Portrait of Annibal Caracce—the Earl of Carlisle—200 guineas.
9. The Prodigal Son—not given in the printed catalogue, and probably therefore not brought to England.
10. The Martyrdom of St. Stephen—the Earl of Darnley—250 guineas.

11. Venus and Cupid—not given in the printed catalogue.
12. Descent from the Cross (dead Christ and the Maries)—Earl of Carlisle—4,000 guineas.

This picture was, during the time of the exhibition, considered to be the chef-d'œuvre of this collection. The simplicity and grandeur of the composition, the powerful and varied manner in which the sentiment of strong grief is impressed upon the characters, and the rich and brilliant tone of colouring of the picture itself, render it one of the finest works which has been produced in the art of painting. The head of the Magdalen is most superlatively beautiful, and presents the acmé of mental distress.

It is hardly necessary to add that this celebrated picture is at Castle Howard, and forms one of the principal ornaments of that select collection.

The author of these pages had a fine drawing of it made by Mr. Wilken, in 1812, for the purpose of being engraved by Mr. Sharp, and it is believed that this artist will be enabled to complete his engraving of it in the course of a few months from this time.

13. St. John sleeping—Duke of Bridgewater—100 guineas.
14. St. Rock with the Angel—the Viscount Fitzwilliam—100 guineas.
15. St. John, who shows the Messiah—Duke of Bridgewater—300 guineas—originally in the collection of Monsieur Paillette.
16. Crucifixion—Duke of Bridgewater—80 guineas.
17. Descent from the Cross—Mr. Maitland—160 guineas.
18. The Toilet of Venus—Lord Berwick—800 guineas.

A beautiful picture of this master, which Albano has copied with some alterations; but without that solidity of style, or truth, and refinement of character, which mark the original composition of Annibal.

19. Bath of Diana—Duke of Bridgewater—1200 guineas.

This also is one of the fine works of this master—see Ovid, Met. l. ii.—This picture was originally in the collection of Monsieur Tombanceau.

20. The Repose in Egypt—the Earl Gower—700 guineas.

This also is a beautiful example of the works of Annibal, in his true Bolognese manner, and was

likewise in the collection of Monsieur Tombanceau, from whom it was with the preceding one purchased by Philip D'Orleans.

21. Christ and the Samaritan Woman—G. Hibbert, Esq.—300 guineas.

This picture was lately sold with the pictures which belonged to G. Watson Taylor, Esq. for 325*l.* 10*s.*

22. St. John praying, with a glory of Angels—Mr. Troward—400 guineas.
23. St. Stephen, with a glory of Angels—the Earl Gower—50 guineas.
24. St. John in the Wilderness—J. J. Angerstein, Esq.—200 guineas.
25. The Infant Hercules—not given in the printed catalogue, and therefore probably retained in France.

It may be generally remarked in regard to the pictures of Annibal in this collection, that they were fine examples of the master, and many of them of a superlative class.—The Stafford Gallery possesses not only a fine selection of these works, but also the famous picture of the St. Gregorio, from the church of that name in Rome, which is one of the most capital works of the high schools of painting. In this magnificent picture, is seen how near Annibal has approached in colouring to

the finest works of Correggio. In point of drawing and sentiment, he has in this work rivalled the most renowned pictures of Raphael. It is a chef-d'œuvre of art, and worthy of the deep reflection of every one who desires to study the great works of this school.

LUDOVICO CARACCE.

Born at Bologna, in 1555.
Died in . . 1619, aged 64.

Ludovico may be considered as the founder of that greatness, to which this school through the united talents of Annibal, and Augostino Caracce, of Domenichino, Guido, and Albano, afterwards arrived.—He was born five years before Annibal, and, as has been seen in the preceding article, was the cause which at an early period produced a developement of that master's brilliant talents.

Ludovico was the scholar of Prospera Fontana; but the low state in which the art then was at Bologna, soon pointed out to him that he must have recourse to other instructors, and that in order to make that figure in the art, of which his own native genius pointed out to him that he was capable, he must have recourse to the works of the illustrious dead. He therefore lost no time in

visiting those grand efforts of genius and talent which Correggio had left at Parma; the fine examples of colouring with which Titian, Georgione, and Tintoret had adorned Venice; the classical compositions, and the great style which Leonardo, M. Angelo, Fra. Bartolemeo di San Marco, and Andrea del Sarto had bestowed on the Florentine school; and from these different manners he adopted a style of his own, which was grand, simple, and elevated.

The prevalent custom of the Bolognese school had been to regard facility of execution as one of the principal excellencies in the art, and the higher attributes of painting were fast falling into a decline in the Italian states, when Ludovico's better judgment, and discrimination, once more brought back the art to its pristine perfection, and proved, that high excellence in it was not to be attained without the most profound study, and that the flights of genius in painting, however brilliant they may be, are but pleasing effusions of fancy, without solidity, unless aided by those matured reflections which arise out of a knowledge of real science.

The style of this great master has been considered by many as that which approaches nearest to perfection.—"His breadth of light and shadow (says Sir Joshua Reynolds), the simplicity of his

colouring, and the solemn twilight that seems diffused over his pictures, are better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlightens the pictures of Titian."

The pictures in this collection by Ludovico, are as follows:

1 Descent from the Cross—the Duke of Bridgewater—400 guineas.

This is one of the finest pictures by Ludovico which we have in England, and fully answers to the judicious critique of Sir Joshua, just cited.—It formerly belonged to the Dukes of Modena.

2. Susannah and Elders—J. J. Angerstein, Esq.—200 guineas.
3. Christ crowned with Thorns—the Earl Gower—60 guineas.
4. Ecce Homo—the Earl Gower—80 guineas.
5. Vision of St. Catharine—the Duke of Bridgewater—600 guineas.

This also is a fine example of the same master: it was originally in the collection of Monsieur de Nancré.

6. Marriage of St. Catharine—Duke of Bridgewater—150 guineas.

A copy after Correggio, from the picture at Capo di Monte.

7. The Entombing of Christ—the Earl of Carlisle—450 guineas.

This picture is No. 53 in the printed catalogue, but it is not engraved among the pictures of the Palais Royal.

The fine works of this master are by no means numerous in England.—His cabinet pictures are in general very precious, and are rare.

AUGOSTINO CARACCE.

Born at Bologna, 1558.
Died, . . 1602.—Aged 44.

Augostino Caracce was the cousin of Ludovico, and the elder brother of Annibal. He was originally educated as an engraver, and executed several works with talent, when, by the advice of Lodovico, he was persuaded to turn his attention to painting. He was distinguished for his extensive knowledge of the arts and sciences in general, and

was likewise a good writer and poet. He was of material use to Annibal in the great works which that master was engaged to execute for the Cardinal Farnese, from the poetical genius which he possessed, and happy facility in composing those fabulous subjects which adorn the walls of that gallery. The Triumph of Galatea, the Cephalus and Aurora, are exclusively the works of Augostino.

The principal work of this master is the Communion of St. Jerome, which has been compared, although with little propriety, to the same subject by Domenichino.

The works which the Orleans Gallery possessed of this master were—

1. The Martyrdom of St. Stephen—W. Willett, Esq.—100 guineas.
2. Christ appearing to the Magdalen—Viscount Fitzwilliam—500 guineas.—This picture is now at Cambridge.

This master has left many valuable works in engraving. His paintings are not numerous. One of the finest in England is that brought to this country by the late Arthur Champernowne, Esq. in conjunction with the author of these sketches, which will be mentioned in its proper place.

M. ANGELO CARAVAGGIO.

1. His own Portrait.
2. Sacrifice of Isaac.
3. The Flute Player.

These pictures are all engraved in the Galerie de Palais Royal; but they did not come to England.

FRANCESCO ALBANO.

Born at Boulogne, 1578.
Died, . . 1660.—Aged 82.

The fine and genuine works of this master, and those which are painted at his best period, are highly prized; there is a lightness and delicacy in his penciling, and a transparency in the flesh of his females, which is exceedingly beautiful. The picture of the Dancing Boys, formerly at Bologna, now in the gallery of Milan, is a *chef-d'œuvre* of art, possessing all the delicacies of this school: that in the possession of Sir John Murray, Bart. which was formerly in the Royal Palace of Madrid, representing the Flight into Egypt, is likewise painted with all that delicacy which characterises the best works of this master, and has

always been regarded as one of his most perfect works. It was brought from Madrid in 1813, along with several capital pictures, by Mr. Wallis, whom the author of this work had some years previously furnished with credits on Spain, for the purpose of securing whatever could be procured most valuable in art in that country.

The pictures by Albano, in the Orleans Collection, were in general of a fine class, and several of them valuable. They consisted of

1. St. John preaching in the Desert—T. Maitland, Esq.—100 guineas.
2. Holy Family, called La Laveuse—T. Maitland, Esq.—400 guineas.
3. Holy Family—the Baroness Lady Lucas —100 guineas.
4. Salmacis—the Duke of Bridgewater—60 guineas.
5. St. Laurence Justinian—Thomas Hope, Esq.—150 guineas.
6. Christ and the Samaritan Woman—valued at 200 guineas.
7. Christ appearing to the Magdalen—Mr. Maitland—150 guineas.
8. Communion of the Magdalen—W. Willett, Esq.—200 guineas.
9. Baptism of Our Saviour—The Earl Temple—700 guineas.—This picture is one of his capital works.

The works of Albano have been more prized on the Continent than in England, and have generally fetched greater prices in France than in this country. The high finishing which they possess, and their general clearness, seem more to please the continental amateurs, than the more solid and learned manner of the Caracci, which, notwithstanding all the advantages that France possessed in having a few years ago the most magnificent collection in Europe, never appear to have been sufficiently appreciated, or fully understood. The Gallery of the Louvre still possesses some of the most beautiful cabinet pictures of the Bolognese school, in particular, the works of Domenichino, of Annibal, and of Ludovico Caracci. Mr. Erard, of Paris, has a series of pictures by Albano, representing the Seasons, which are of the highest class of this master's works. Albano was the fellow scholar of Guido, in the school of Denis Calvert. He afterwards became a disciple in the school of the Caracci; and the critical observer will, in many of his works, discover an imitation of the manner and penciling of Guido, while in others he will perceive, that he has evidently had the works of Annibal in his eye.

It may be remarked, that there is much difference in the relative value of the works of Albano, some being most excellent, and others very indifferent.

BARTOLOMEO SCHIDONE.

Born at Modena, 1560.
Died, . . . 1616.—Aged 56.

This painter was likewise a scholar in the school of the Caracci, and profited much of the instructions which he there received. He was an enthusiastic admirer of the works of Correggio, and on leaving that school, he devoted his attention entirely to the study of the works of that great master, and even became a successful imitator of his style and manner.

In this collection were two pictures.

1. The Virgin teaching the Infant Saviour to read—the Duke of Bridgewater—300 guineas.
2. The Holy Family—Mr. Boddington—20 guineas.

GUIDO RENI.

Born at Bologna, 1574.
Died, . - . 1642.—Aged 68.

Few painters have attained to greater perfection in the higher excellencies of the art of painting than Guido Reni. In a choice of subject; in the

purity of his colouring; in sentiment, and an elegance of expression which he has given to the female character; there is nothing which can be desired, to render his works more perfect.

The Italians used to say that Grace and Beauty dwelt on his pencil, and guided his hand; the character which he gave to his female heads is proverbial—the expression of such a lady being *one of Guido's beauties*, is often made use of. The delicate and pearly tints of Guido, the fine blue eyes, and graceful air which he invariably gives to the head, conveys an instantaneous impression of the character meant to be described when the term is applied.

Guido, like most others of the Bolognese school, began his studies with Dennis Calvert, but speedily quitted him for the Caracci. He was the favourite scholar of Ludovico, until his great talents rendered him an object of his jealousy. The mode which he adopted of painting his figures with very little shadows, in which he proved so successful, took its origin from a speculative suggestion of Annibal's, which Guido caught up, and realized.

The greatest competitor whom the Caracci themselves had to contend against at the formation of their new style, was Caravaggio. The art had been for some time on the decline, and that master, by a bold and daring manner of painting, and by the

management of his light and shade, had gained the ascendancy over the minds of the public, by that species of fashion which often influences opinion for a moment, in all countries. Ludovico, familiarized with the graces of Correggio, could not witness, without great mortification, the praises lavished on productions which were divested of all dignity, or good taste, and whose attractions were principally confined to a striking but unnatural contrast of *chiaro-scuro*. In a discussion on this subject, Annibal proposed to adopt a style entirely in opposition to that practised by Caravaggio. "To the crudeness and violence of his tones (said he) I would oppose suavity and tenderness of manner; instead of darkness and obscurity, I would represent my figures in the open day; far from avoiding the difficulties of the art under a disguise of powerful shadows, I would court them by displaying every part of my subject in the clearest light; and for the vulgar nature which Caravaggio is content to imitate, I would substitute the most select forms, and create a fine, and beautiful ideal."

What Annibal suggested, Guido executed, and he obtained in a short time a most unprecedented success.

The touch and execution of Guido, are light and elegant, while the suavity of his colouring produces a harmony, in perfect accord with the subject

which he has chosen. Domenichino alone, of the eminent disciples of the Caracci, can be placed before him; and in many respects they may be regarded as equals.

The pictures by Guido in the Orleans Collection were as follows:

1. The Infant Jesus sleeping on the Cross —the Duke of Bridgewater—300 guineas.
2. Sainte Apollonia Martyr—sold to Mr. Troward for 350 guineas.

This picture was lately sold from the collection of G. Watson Taylor, Esq. to Mr. for £400. In point of execution it is one of the most exquisite cabinet pictures of Guido.

3. The Magdalen—H. Hope, Esq.—400 guineas.
4. The Herodias—does not appear in the printed catalogue.
5. The Decollation of St. John—Mr. Bryan —250 guineas.
6. The Virgin and Infant Saviour.

This picture does not appear in the printed catalogue, and therefore most probably did not come to England.

7. Susannah and the Elders—Mr. Willet —400 guineas.

This is a duplicate picture of that which was in

the Lancellotti Palace of Rome, and which is now in the possession of Mr. Penrice of Norfolk.

8. Ecce Homo—Mr. Hibbert—150 guineas.
9. Mater dolorosa—valued at 50 guineas.
10. David and Abigail—valued at 400 guineas.
11. The Sibyl—George Hibbert, Esq.—300 guineas.

This picture, which is one of the most finished and enchanting heads of this master, was afterwards sold for 600 guineas. It is now in the possession of W. Wells, Esq. of Redleaf in Kent, and is engraving as one of the selected heads for the series of portraits published for the author of this work.

12. St. Sebastian—valued at 60 guineas.
13. The Force of Love—W. H. Hope, Esq.—350 guineas.
14. Head of the Magdalen—the Earl Gower—150 guineas.
15. Erigone—not in the printed catalogue.
16. Saint Bonaventure—Mr. Bryan—50 guineas.

Some of the most capital pictures of Guido which have come to this country, are in the possession of Alexander Gordon, Esq. of Edinburgh, and were formerly in the Spada and Lancelotti Palaces of Rome. They are the perfection of this master's works in his different manners.

DOMENICO ZAMPIERI,

CALLED

DOMENICHINO.

Born at Bologna, in 1581.
Died at Naples, 1641, aged 60.

This distinguished painter, whose eminent talents have ranked him on a par with the great masters of the fifteenth century, has contributed materially to give an additional brilliance to that splendour which the school of Bologna had already acquired through the means of the Caracci.

Domenichino, so called from his extreme youth when first he entered the school of Dennis Calvert, was intended by his parents for the profession of advocate, but his taste for painting being predominant, induced them to change their original resolution. Albano, who was three years older than Domenichino, having formed a friendship for the young artist, had him placed in the school of the Caracci, where he remained a long time, and was ever afterwards much attached to the branches of that family.

Domenichino being of a serious and reflective disposition, and slow in finishing his studies, which were always well considered before he produced

them, was called by his comrades the little Ox, but Annibal Caracce, who viewed these with the discriminating eye of a master, told them, that the Ox wrought in a very fertile field, which would one day produce a rich harvest. A few years proved the truth of this remark, for he surpassed all those who had been so lavish in their misplaced remarks.

The reputation of Correggio, and Parmegiano, whose grand works at Parma had always been the favourite objects of study of the Caracci, having induced him to visit Lombardy, he remained in that country for six months; he afterwards went, through the friendly invitation of Albano, to reside with that painter at Rome, where he had an opportunity of studying the sublime productions of Raphael.

Having thus completed a regular study of the great masters, his own works began to attract the notice of the best connoisseurs of the day, among whom was the Cardinal Agucci, who employed him to paint many pictures for him, and among others, three for the church of St. Onofria.—For the Cardinal Farnese he painted in fresco a series of pictures, the history of St. Nilo, in his chapel at Grotta Ferata, about ten miles from Rome, which remain as monuments of this great master's works to this day, and have been justly esteemed among the finest productions of art. He was engaged

by Annibal Caracce to assist him in painting several subjects for the Farnese Gallery, after the designs of that master; and he also painted several original compositions of his own for that palace. He decorated the walls of Frescati with various frescos representing the history of Apollo, by order of the Cardinal Aldobrandini, and after having given abundant proofs of his great talents, he was engaged to paint the subject of the Communion of St. Jerome for the principal altar of the church of St. Girolamo della Carita at Rome.

This most admirable production of art, while it raised him as a painter to the highest rank, excited the greatest jealousy of some of his cotemporaries, among whom was Lanfranco, and every means was taken to endeavour to make it appear that the composition was borrowed from a similar subject painted by Augostino for the Certosa at Bologna; but the various cabals formed against him did not succeed; his brilliant genius triumphed over them; and Nicholas Poussin, who was in Rome at the time, and saw with disgust the intrigues which were formed against him, boldly declared it to be his decided opinion, that next to the Transfiguration of Raphael, the Communion of St. Jerome was the second picture in Rome.—The taking down from the Cross by Daniel da

Volterra, Poussin considered to be the third work of that superlative class which existed in art.

Three of the capital pictures above named, the Transfiguration by Raphael, the St. Jerome by Domenichino, and the Communion of St. Jerome by Agostino, from Bologna, were a few years ago placed near each other in the National Museum of France, for the purpose of enabling the connoisseur to draw his own conclusions as to the relative excellencies of each; and a general opinion appears to have prevailed, that the Communion of St. Jerome was the *first* picture in the magnificent assemblage of works of art which was at that period exhibited at the Louvre.

It may here be deemed not uninteresting, to give an extract from the catalogue of the Musée Central des Arts, printed shortly after the arrival of these pictures from Italy; for which purpose the reader may refer to the Appendix, letter D, under the title, Domenichino—Communion of St. Jerome.

In the collection of the Louvre, two other celebrated pictures by Domenichino were exhibited, viz. La Madonna della Rosario, and the Martyrdom of St. Agnes, from the church of Santa Agatha at Bologna, thus creating a brilliant display of the eminent abilities of this great master.

The works of Domenichino are exceedingly precious. Those in fresco remain as clear as when

painted, as do also those which have been painted on copper, or on canvas prepared with a white ground:—his colouring is clear and beautiful,—his design is always pure and elegant, and as suited to the subject, often grand and noble;—while in point of expression and sentiment, he may be ranked with Raphael.—Algarotti prefers him to all the great painters.—The landscapes of Domenichino are likewise precious,—they possess great brilliance, with facility of execution and lightness of handling; their composition is in the best taste, and they are entirely in the manner of the Caracci school.

The work published by Landon at Paris, shows the wonderful resources of his mind, and the fertility of his genius, in the many magnificent compositions which he has given to the world. It may be generally remarked that no genuine work of this master can be looked on as an object of a secondary class; he allowed nothing to pass into the world which did not possess a certain degree of excellence. Many pictures, however, are attributed to him, which are the productions of imitators.

The pictures by Domenichino in the Orleans Collection were as follows:

1 Christ bearing his Cross—the Duke of

Bridgewater—800 guineas.—This fine picture belonged formerly to the Marquis de Seignelay.

2. St. Jerome—W. H. Hope, Esq.—350 guineas.
3. Landscape with St. Jerome—Duke of Bridgewater—500 guineas—from the collection of Mons. de Hautefeuille.
4. Landscape, with Abraham and Isaac—Mr. Ward—150 guineas.
5. St. John Evangelist—the Earl of Carlisle—600 guineas—a fine picture of this master.
6. The Sibyl—Earl Temple—400 guineas—a fine picture of this master.
7. The Vision of St. Francis—Duke of Bridgewater—300 guineas—from the collection of Monsieur Paillette.
8. A Marine Landscape—Mr. Maitland—250 guineas.

Although there exists a degree of similarity between the works of Ludovico Caracce, of Augostino, of Annibal, and of Domenichino, which approach to each other much nearer than any of the other masters of the Bolognese school; still there is a certain treatment of the subject, a distinctive contour of character, and a peculiarity of colouring, and of handling, in the works of each of these masters, that the critical observer

can find but little difficulty in pronouncing, to which of these any particular work does truly belong. Much confusion has been often created in the changing of names, sometimes from interested motives, sometimes for the sake of gratifying the caprice of the owner, or the fashion of the day; for it must be remembered that there is a fashion in masters, as there is in dress, or in any thing else; and it may be here remarked, that the last work of high importance which comes before the eye of the public, will in all probability lead the fashion for the season; even to the prejudice of others of equal, if not greater consequence. To-day Salvator Rosa's wild and savage landscapes are the rage; to-morrow he is superseded by the sunny pastorals of Claude Lorrain:—nothing is talked of at one time but the *grande gusto* of the Italian school, and the perverted taste of admitting the pictures of Dutch boors into any collection formed with classical taste; and yet, a few years again sees the works of an Ostade, a Teniers, or a Jan Steen, brought into high favour; and the same connoisseur who would not formerly look at a Rembrandt, becoming a purchaser of one of his ugliest portraits. The fact is, that every thing in art which is excellent in itself, will remain so, independent of fashion; and the relative value

and importance of the various schools being always held in their own proper place; it is more frequently the want of a sufficient knowledge of the subject, which prompts the critic to attempt to keep that excellence in the back ground, which the voice of preceding ages has already established for any particular work of art.

An able writer upon the subject of art has said, "Fashion changes, but the fine arts are in their principles fixed, and immutable: what these produce," to make use of his own expression, "brave les années, triomphe des siècles, et marche à l'immortalité."

A very fine picture by Augostino Caracce, the Baptism of our Saviour in Jordan, was some years ago imported into this country by the late Arthur Champernown, Esq. and sold by him as a fine work of that master. Domenichino happened to be the fashion of the day, for the St. John by Domenichino had been recently imported, and sold to Mr. Hart Davis, at a large price; and from a strong similarity which existed in the picture by Augostino to the compositions of Domenichino, it was soon afterwards resold as a work of the latter, although always known at Rome to have been a celebrated picture by Augostino: thus robbing the true master of his just honours, without any good cause; and but to humour the caprice of the day.

Another capital picture by Annibal Caracce, the Ermenia and Old Shepherd, purchased at a large price in Rome for the author of these compilations, was, on passing into other hands, also denominated a Domenichino, and afterwards found its way into the collection of the late Mr. Angerstein as a picture by that master, although the hand of Annibal is to the eye of the real connoisseur written in every part of the picture, and may be proved by the most indubitable evidence.

Lodovico, in his cabinet pictures, has more carnation than Annibal;—Annibal, again, following the principles of Correggio, has more of the clear gray, and is more neutral in his tints than Domenichino, whose carnations are always vivid and sparkling, being so blended in the flesh, and in the countenance of his figures, as to produce a perfect appearance of circulation of the blood. The many fine examples of this master's works which are still to be found at the Louvre, will fully illustrate these observations; while the pictures of Annibal with which this country abounds, may likewise be referred to by the amateur who may choose to follow out a critical inquiry on the comparative style and handling of these three masters, in order to fix the precise manner of each upon the mind, and thus be enabled to solve with facility, what perplexes many a half-learned connoisseur. A comparison of the compositions, of the drawing

and design, and the general character in the great works of these masters, must come under another branch of this work; but the above short hints are here thrown out, as being points which will most readily meet the eye of an observer, and that he may profit of the same.

FRANCESCO BARBIERI,

CALLED

GUERCINO.

Born at Cento in 1590.
Died . 1666, aged 76.

The academy of St. Luke at Rome used to attach a name to any peculiarity which its associates possessed,—Barbieri had but one eye, and he therefore received the name of Guercino.

Guercino is classed with the painters of this school, and studied for a while in the academy of the Caracci; yet his style and manner never assimilated to that of the other members of it, and he attached himself more to the powerful contrast of light and shade which was to be found in the works of Caravaggio, than to the more elegant and harmonious colouring of the school of Bologna.

The composition of Guercino is in general good, his drawing is correct, and he possessed many of the requisites of a great master;—he has painted many works which do him honour. Had there been more suavity in his colouring, which is as painters term it, often of a bricky hue, he would have held a place with the other esteemed masters of this school. His first manner was his best, as in that he possessed to a certain degree the mellow tones of the Caracci. His St. Petronilla is an admirable performance, and is painted with a rich and full body of colouring. His Apotheosis of St. Paul, now in the possession of Mr. Day, (to whom this country is indebted for many fine pictures which he has been the means of bringing to it), is painted in the same manner, and is a grand performance. Many of the cabinet pictures of Guercino which are painted on copper, or on canvas prepared with a white ground, which has enabled them to stand the test of time, are very beautiful, and much esteemed. His landscapes are in the taste and manner of the Caracci.

His pictures in this collection were:

1. The Presentation in the Temple—the Earl Gower—600 guineas.
2. David and Abigail—the Duke of Bridgewater—800 guineas.—This is one of the fine compositions of the master.
3. St. Jerome—valued at 80 guineas.

4. Head of the Virgin—George Hibbert, Esq.—50 guineas—not engraved.

Guercino in his latter period altered the manner to which he had been so much attached in his youth, from the praises which were bestowed on the clear and silvery productions of Guido Reni; but it was then too late to profit of the delicate and harmonious colouring of the school of the Caracci; his attempt at lightness became feeble, and he lost the vigour of his own manner, without gaining the delicacy of the other.

PIETRO FRANCESCO MOLA.

Born 1609.
Died 1665, aged 56.

Another painter of this school, who studied in the academy of the Caracci, and who acquired considerable reputation, was Francesco Mola.—His manner is more gracious and his colouring better than Guercino; still he does not possess those beautiful and light hues which are to be found in the works of Annibal, of Domenichino, or of Guido.—His landscapes are well chosen, and painted with richness of composition, and a facility of handling, somewhat resembling those of Augo-

stino Caracci. He is a master whose works are in good repute, and sometimes pictures by him are to be met with, which are beautiful, although seldom to be placed on a par with the high masters of the Bolognese school.—His pictures in the Orleans Collection were:

1. Repose in Egypt—Right Hon. C. Long —80 guineas.
2. Hagar and Ishmael—not given in the printed catalogue, and probably did not come to England.
3. The Death of Archimedes—Earl Gower —40 guineas.
4. St. John Preaching—the Earl Gower— 250 guineas.

This is one of the richest compositions of this master, and is fully worthy of the school of the Caracci.

CARLO CIGNANI.

1. Christ appearing to the Magdalen— Duke of Bridgewater—80 guineas.

GUIDO CAGNACCI.

1. Martyrdom of a Saint—valued at 50 guineas.

Before quitting the subject of this school, it may be worthy to notice the very great estimation in which the works of the Bolognese masters appear to have been held by the lovers of art in this country; the whole of the pictures of its leading masters having been either retained for the original purchasers, or sold immediately on the collection being brought before the public. There is indeed no school which can be more interesting to the connoisseur for the formation of a selection of cabinet pictures, than the school of Bologna; not only from the possibility of acquiring at reasonable prices examples of all its masters, but that these masters themselves are not numerous; their works possess a great and charming variety, and the highest excellencies of the school may be found in their pictures of a cabinet size. The genuine works of Annibal, Ludovico, and Augostino Caracce, of Domenichino, Guido, Albano, Guercino, and Schidone, must ever form a source of great delight to the real amateur of painting.

Another consideration may be noticed here, which is, that the works of the Bolognese masters having been painted at a much later date than those of the other great schools of Italy, are in general to be found in a purer and more genuine condition than those of the older masters, and often in the most perfect state of preservation.

Those on copper, which was the favourite material of the masters of this school, have best stood the test of time; and many still exist on this metal, which are as clear and pure as on the day they were painted.

It is, however, much to be regretted, that canvas prepared with red, and dark grounds, was much in use at that period, as well in Lombardy, as in Rome and in Spain; and where such has been used, it often occurs that the shadows and demi-tints have sunk into the opacity of the grounds, and detract much from the original effect of the picture. Where white ground preparations have been used, as is generally the case in the pictures of Claude Lorraine, and was invariably the practice of the older masters, the colours have remained clear and transparent.

The white grounds used in the fifteenth century were composed of burnt pipe-clay made into a paste, with which the pannels for painting on were prepared; the colours on this ground have remained pure, but the pictures themselves often suffer from the ignorance of those who are not aware that such grounds are absorbent, and that water, too often used to clean the surface of these pictures, will penetrate to the ground, and scale off the paint itself.

VENETIAN SCHOOL.

TITIANO VECELLI.

Born 1477.
Died 1576, aged 99.

Among the great luminaries in the world of art which the celebrated period of the fifteenth century produced, was Titiano Vecelli de Cador, a master as renowned for the excellence and high perfection of his works, as for the number of those which he has given to the world. The science of rich and natural colouring, at first discovered by Giorgione, was carried to the highest perfection by Titian, as well in the breadth and truth of effect, as in the delicacy of execution, and the depth and brilliancy of its tones. Complete master of the art in all its branches, he treated the subjects of Saints and of Holy Families, of Bacchanalians and Venuses, of Landscape and of Portrait, with an equally happy facility and success. His classical and highly poetic ideas enabled him to combine the highest branches of the art with the most delightful and brilliant execution, and to establish a

character which rendered him the admiration of every country of Europe, in which the fine arts were cultivated. Titian in the Venetian, as Raphael in the Roman, have produced works which may be regarded as the great examples to be imitated by all succeeding painters; and that will ever remain as the standards of that excellence, on which a true and a refined taste is to be founded.

This collection was rich in the fine works of Titian, and consisted of the following pictures:

1. Portrait of Titian—the Earl of Carlisle —70 guineas.
2. Rape of Europa—Lord Berwick—700 guineas.

A picture painted with great bravura and effect, now in the possession of the Earl Darnley at Cobham Hall.

3. Diana and Acteon—the Duke of Bridgewater—2500 guineas—companion to No. 6.
4. Philip the Second and his Mistress—the Viscount Fitzwilliam—1000 guineas.

Bequeathed by his lordship to the University of Cambridge.—This picture is one of his fine and brilliant compositions.

5. Perseus and Andromeda—valued at 700 guineas.

Afterwards purchased by Mr. Bryan.

This picture is in the style, and was painted at the same period as the Rape of Europa. These two pictures were originally in the possession of Charles the First.

6. Diana and Calista—the Duke of Bridgewater—2500 guineas.

This picture and its companion, No. 3, are mentioned by Vasari as having been painted for Philip the Second of Spain; they are in his silvery manner, and possess great freedom and delicacy of execution.

7. Titian's Mistress—Mr. Bryan—50 guineas.
8. The Temptation of our Saviour—T. Hope, Esq.—400 guineas.

One of his richest coloured pictures, and in the finest state of preservation.—Titian has repeated this subject more than once, but this picture is the finest of those which is known to us.

9. Venus admiring herself—Earl of Darnley—300 guineas.
10. Diana and Acteon—Sir Abraham Hume—200 guineas.
11. Education of Cupid—the Earl of Gower—800 guineas.
12. Titian's Daughter—the Baroness Lady Lucas (now Countess de Grey)—400 guineas.

This is another of his rich and powerfully coloured pictures: it also has been repeated by him, but with less success than in the present example.

13. Clement VII.—Duke of Bridgewater —400 guineas.
14. The Magdalen—T. Maitland, Esq.—350 guineas.
15. Venus and Adonis— Fitzhugh, Esq.—300 guineas.
16. Allegory on Human Life—the Duke of Bridgewater—600 guineas.

A fine example of this master's colouring:—it was formerly in the collection of the Queen of Sweden.

17. Our Saviour appearing to the Magdalen—400 guineas.

This picture was in the collection of the late A. Champernowne, Esq. and was sold by Mr. Christie at the sale of Mr. Champernowne's pictures in 1820. It is a charming piece of colouring.

18. Portrait of a Lady, known by the name of L'Esclavonne—valued at 200 guineas.

This picture afterwards passed into the collection of the Earl of Suffolk, and is now in the possession of Edward Gray, Esq. of Harringay House, Hornsey, a gentleman who possesses one of the finest small collections of pictures, which is in this country.

19. The Riposo in Egypt—Mr. Walton—250 guineas.

This picture afterwards belonged to the collection of A. Champernowne, Esq.—it was sold at the sale of his pictures in 1820, and is now in Paris.

20. Venus rising from the Sea, called *Venus à la Coquille*—Duke of Bridgewater—800 guineas.

This is one of the most beautiful and precious pictures of the master, and is in the most perfect state of preservation;—no work of Titian's can give a better idea of the high perfection to which he carried the art of colouring, apparently, by the most simple and natural means; nothing in this picture is overcharged or glaring, nothing contrary to the true principles of nature: it was one of those which belonged to Christina of Sweden.

21. Charles V. on Horseback—J. J. Angerstein, Esq.—150 guineas.

Sketch of a Concert—G. Hibbert, Esq.—100 guineas—not engraved.

Portrait of a Lady—valued at 100 guineas—not engraved.

Portrait of Count Castilione—valued at 50 guineas—not engraved.

The Emperor Vitellius—Mr. Cosway—20 guineas.

Portrait of a Young Man, valued at 40 guineas—not engraved.

The Emperor Vespasian—Mr. Cosway—20 guineas.

In the above rich collection of the works of Titian, examples will be found of all his different manners of painting,—one of these has been termed his golden, another his silvery manner; for like Raphael and other masters who rose progressively to great perfection in the art, he altered his style at different periods of his life. The first manner of Titian partook of the dry outline of Bellini, but he quitted that style when he had seen the admirable colouring of Giorgione, and he then adopted what has been called his golden manner. At this period he executed many capital works, among others his celebrated picture of Bacchus and Ariadne, so justly commended by Sir Joshua Reynolds in his Discourses, which he painted for his first great patron, Alfonso, Grand Duke of Ferrara: and which Vasari says raised his reputation to the highest point, having attracted the notice of all the cognoscenti of Italy. This magnificent picture was purchased at Rome, for Mr. Buchanan, in the year 1806, for the sum of £2000 sterling, besides commission and other expenses. In securing this picture for England with some others of a high class, which happened at the most perilous time of the war, and when all the Italian ports were hermetically sealed up by our own blockading squadrons, the author of this narrative ran the greatest risk of losing the whole

property; for he had not only to encounter the risk of seizure by land, but of capture at sea: this unfortunately proved to be the case with another ship called the Friendship, which afterwards followed that, in which the picture of the Bacchus and Ariadne was embarked, and which was captured and carried into Algeziras; thereby occasioning the loss of some pictures of the highest importance; among which was a capital picture by Titian, originally painted for the Duke of Modena, valued at £2000 sterling, and several pictures by Rubens of very great value, none of which could afterwards be recovered, although an agent was sent to Spain for that purpose.

The Bacchus and Ariadne is now in the possession of T. Hamlet, Esq. and enjoys that high reputation which every true connoisseur of art well knows to attach to it. It is one of the most poetic compositions of this great master, and is full of fire and spirit; Vasari says it was painted when he was thirty-five years of age, and in the vigour of life.

Having completed a set of pictures for the Grand Duke of Ferrara, of which the Bacchus and Ariadne was the most important, his reputation spread itself through all Europe. About the same period he painted the portrait of Ariosto, and is celebrated by that poet in his Orlando Furioso. In

1523 he was employed by the senate of Venice to ornament the Sala del gran Consiglio; when he painted the famous battle of Cadore between the Venetians and the Imperialists: this grand work was destroyed by fire, but the composition of it has been preserved by the print engraved from it by Fontana.

It was shortly after this time that Titian was employed to paint his great work of the St. Peter Martyr, for the church of St. Giovanni di Paolo, which has always been considered his chef-d'œuvre; his friend and admirer Algarotti asserts that the most fastidious critic cannot form a shadow of defect in this composition. It is indeed admirable, and though composed of very few figures, they are designed with spirit, full of action, and marked with a grandeur not to be surpassed in the works of any master. This grand picture was carried by the French to Paris, where it was deposited in the Museum for many years, and while there, was always regarded as one of the principal attractions of the gallery.

In a work of so much consequence as the St. Peter Martyr, and which is painted in his strong and golden manner, it may be curious here to know some particulars regarding the mode which he adopted in painting that great work, as being interesting, not only to amateurs, but

to those painters of the present day, who have made it their study to search after, and inquire into the principles upon which the Venetian colouring has been founded. Nothing can come nearer the truth than the information which the author of this work obtained from those who were employed in carrying into execution the nice and very difficult operation, which has probably secured to the world a much longer duration of this great and admirable composition. See appendix, E.

After finishing the celebrated work of the St. Peter Martyr, the glory of Titian's reputation spread itself through all the courts of Europe. By the Emperor Charles V. and also by Francis I. he was courted and caressed: the former invited him into Spain, where he made a residence of three years, painting many of those admirable pictures, for which the royal collection of Spain has always been so celebrated; among these was the famous Venus del Prado, considered at that period to be the chef-d'œuvre of all the works of that description. This picture was at a subsequent period made a present of by Philip IV. to Charles I. of England, and formed one of the principal ornaments of that magnificent collection. After the death of that unfortunate monarch it was purchased for Philip IV., and again returned to Spain.

By the invitation of Cardinal Farnese, Titian visited Rome in 1548, where he was received in the most distinguished manner; he was lodged in the Palace of the Belvedere, and painted for the second time the portrait of Pope Paul III., whom he has represented sitting betwixt the Cardinal Farnese and Prince Ottavio. At this time he was frequently visited by Michael Angelo Buonarotti, who, although he criticised his design, yet did full justice to the truth and splendour of his colouring. It was at this period he painted his famous picture of the Danäe, afterwards in the possession of the King of Naples, and in the collection at Capo da Monti.

Titian visited Spain a second time, and while there he received the most distinguished marks of favour from the Emperor Charles: he was created a Count Palatine of the Empire in 1552, and the order of St. Jago was conferred on him, with a considerable pension out of the Neapolitan rents, besides receiving a magnificent compensation for every picture he painted for the court.

Philip II. having taken possession of the Spanish throne, and having finished the building of the Escurial, conceived the idea of enriching it with every thing that could be found most precious in art, not only of the preceding masters but of those which existed in his day. Titian was one of those

to whom he turned his attention, and many of the pictures of the first consideration, and among the finest works of that master, were painted for the purpose of enriching the various collections of Philip.

In 1553, Titian was invited to Insbruck to paint the portraits of Ferdinand, his queen and family, which is reported to be one of his finest productions; and it is said that he remained at that court for five years, after which period he again returned to Venice, loaded with honours and riches, where he continued for many years to paint those chefs-d'œuvre, which have since that time ornamented the principal collections of Europe.

A French author has said,—"Le Titien a imité la belle nature; il a peint les femmes avec ces agréments, cette grace qui les caracterisent; ses compositions sont sages, simples, et vraies;—ses caractères sont admirables. Il ne faut pas attribuer à son manque de génie les répétitions qu'il a faites, mais aux demandes particulières, et au bruit que faisait chaque chef-d'œuvre sorti de son pinceau.—Savant paysagiste il l'a traité en homme de génie; les plans, clairs et faciles, sont décorés de belles fabriques, d'une large feuillé, et de riches plantes.—Ses portraits sont de figures animées, et vivantes; c'est a lui qu'on peut appliquer le mot, *la toile respire*."

The following lines are from the translation of Du Fresnoy's poem, *De Arte Graphica.*

" Yet higher still great Titian dar'd to soar,
He reach'd the loftiest heights of colouring's power,
His friendly tints in happiest mixture flow,
His shades and lights their just gradations know;
His were those dear delusions of the art
That round, relieve, inspirit every part;
Hence deem'd divine, the world his merit own'd,
With riches loaded, and with honours crown'd."

It may appear a species of anomaly, that while Titian was acknowledged by all to be the greatest colourist, yet many of his pictures, particularly those in his silvery manner, appear to possess very little colour. The wonderful science which he has displayed in producing the most perfect representations of beautiful nature, by subdued tones of colour, as in his Venus of the Villa Borghese, and other pictures in which he has introduced beautiful female characters, forms one of those master-pieces of art which has astonished and delighted the world, and has placed him above all rivalship.

The pictures of Titian having been in general painted upon light grounds prepared by means of a paste made of burnt pipe-clay well pounded, which was the practice of most of the masters of his period, is one of the principal causes that his

delicate painted pictures still retain all that *finesse* of art which he bestowed upon them. This country possesses many fine pictures of this master, which so long as they endure must always be regarded among the chief ornaments of painting. The value of his works has always been great.—In the collection of the Duke of Buckingham, the favourite of Charles the First, there was a picture by Titian, of Ecce Homo, for which Thomas Howard, Earl of Arundel, offered the duke £7000 in land or money. It contained seventeen figures as large as life. In this picture the portraits of Pope Leo X. Charles V. and Solyman the Magnificent were introduced. This picture was sold at the death of the duke, and was afterwards in the Castle of Prague.

Besides the picture of the Bacchus and Ariadne above mentioned, the fine picture of the Venus and Adonis, formerly in the Mariscotti Palace of Rome, now in the possession of the Earl of Darnley, and the Sophonisba in the possession of Lord Kinnaird, were purchased in Rome for the author of these sketches, and brought to this country through his means,—they are works of the highest excellence. The Venus of the Villa Borghese formerly in the possession of W. Willett, Esq. may also be cited as one of his admirable performances. Mr. Buchanan paid £1500 for this last mentioned picture.

GIORGIO BARBARELLI,

CALLED

GIORGIONE.

Born at Castle Franco in 1478.
Died at Venice . 1511, aged 33.

If Titian was the painter of beautiful nature, Giorgione was, in the same school, the painter of refined and elevated sentiment. With a colouring rich and varied, his characters possess a mind and feeling, which approach to those of Raphael. He felt, and had studied *le beau ideal* in its fullest extent, and no master better knew how to depict that peculiar cast of luxuriant beauty, for which the females of Venice have been so much admired. His subjects from the great Italian poets possess a charm which is quite *unique*.

Giorgione had the merit of discovering that grand secret in the art of colouring, by which the Venetian painters surpassed all others; and Titian himself was indebted to him for a knowledge of that science in art, which first caused him to appreciate the powerful and rich colouring of Giorgione, and to adopt it in preference to the more Gothic manner of Giovanni Bellini.

Giorgione, like many others of the great Vene-

tian painters, learnt the first principles of his art from Giovanni Bellini; but the first ideas of grandeur of style, as united to great depth of colouring, he drew from the works of Leonardo da Vinci; to which he added that brilliancy of tone for which his own works soon became so renowned, and so much the objects of imitation by all the scholars of the school of Venice.

Having formed himself upon the model of Leonardo's works, Giorgione soon broke through the timid and constrained style to which the art was confined, in the time of Bellini, and he introduced a freedom of outline, a boldness of handling, and a vigorous effect of chiaro-scuro, which were unknown before his time. Rich and harmonious in his colouring, dignified in his characters, broad and simple in his masses of light and shadow, he was the first who practised that admirable blending of tints, which, by imperceptible means, forms so great a part of the spell of Venetian colouring.

The pictures of Giorgione in the Orleans Collection were as follows:

1. L'Invention de la Croix.

This picture is engraved as belonging to this collection, but it does not appear to have come to England.

2. Milo Crotoniate—the Earl of Darnley —40 guineas.
3. Gaston de Foix—the Earl of Carlisle—150 guineas.

A fine small picture in point of rich colouring.

4. Pic de Mirandole—Justice Lawrence—20 guineas.
5. Portrait of Pordenone—J. H. Nesbit, Esq.—50 guineas
6. Cupid stung by a Bee, complains to Venus—valued at 400 guineas.

Afterwards in the possession of Walsh Porter, Esq.

7. Adoration of the Shepherds—valued at 300 guineas—not engraved in this collection.
8. St. Peter Martyr—valued at 200 guineas—not engraved.
9. The Holy Family with St. John—the Duke of Bridgewater—300 guineas—not engraved in this collection.

The works of Giorgione in a pure state are become exceedingly rare, and are now unfortunately better known to us from old engravings, than from the works themselves. These works were never numerous, owing to his having died at the early age of thirty-three. The sites of his landscapes are well chosen, and there is a magic of colouring about them which is quite beautiful.—

One of these, representing a fête champetre, is now at the Louvre, and is No. 925 of the catalogue of that collection. In that picture, as in his other landscapes of a fine class, there is a facility of touch, a lightness and variety in the execution of his grounds, especially in the representation of the grass and other greens, which is peculiarly his own; and which some of the masters of the Flemish school afterwards attempted to imitate, but with less happy effect.

Among the few genuine and pure pictures of this master which are in England, no one is more precious as an example of his finest manner, than that in the possession of Lord Radstock. The subject appears to be a mother giving advice to her son; it was formerly in the Borghese gallery, and was purchased by the author of these sketches out of the collection of Mr. Fagan of Rome, along with a capital Titian, representing the Virgin, Infant Christ, and St. John, and the celebrated portrait of Moroni now in the Stafford gallery.

Another brilliant composition of landscape and figures by this master, was that sent to this country by Monsieur Delahante, which is now in the possession of Mr. Casenove.—It is a rich and powerful example of Venetian colouring. The companion to it by Titian was purchased some years ago by George Byng, Esq. M. P.

PORDENONE.

Born—1484.
Died—1540.

This painter, without being a scholar of Giorgione, became an artist of reputation, from having studied the works of that master. His invention was fertile, his drawing and colouring are good, and his works, when not critically examined, are sometimes mistaken for those of Titian.

1. The Woman taken in Adultery.

This picture does not appear to have come to England, not being in the printed catalogue.

2. Hercules and Achelous—the Earl of Darnley—40 guineas.
3. Judith and Holophernes—Earl Wycombe—40 guineas.

GIACOMO DA PONTE,

CALLED

GIACOMO BASSANO.

Born 1510.
Died 1592, aged 82.

The school of the Bassani was formed upon the principles of colouring adopted by Giorgione,

and Titian, and in this respect it possessed a merit in common with the other painters of Venice; but their compositions are devoid of that taste and refinement, which are always to be found in the works of those great masters, and their subjects seldom go beyond the representation of peasants and villagers busy at their different occupations. The landscape of the Bassani is in point of composition sometimes grand, and is rich in colouring; and some of those subjects of a higher class, on which they seem to have bestowed pains, possess a strong and powerful effect. Among these may be cited one by Leonardo Bassano, which was in the possession of the late Walsh Porter, Esq. and which is certainly one of the best pictures of their school in this country. The subject is a baptism, and is painted with great force and brilliance.

There was only one picture of Giacomo Bassano in the Orleans Collection, viz:

The Circumcision—the Earl Gower—100 guineas.

GIACOMO ROBUSTI,

CALLED

TINTORETTO.

Born at Venice in 1512.
Died . . . 1594, aged 82.

This eminent painter was the son of a dyer, and from this circumstance obtained the name of Il Tintoretto. He was placed in the school of Titian, and made such rapid advances towards excellence in his art, that it is reported he was on that account denied farther admittance to it. That Titian should entertain a jealousy of any of his scholars, is rather difficult to believe; but certain it is that Tintorett left that celebrated school, and formed the daring project of creating a new style, founded on a union of the beauties of the Venetian colouring, with the grandeur of design of the Florentine masters. Having shortly afterwards established an academy of art at Venice, he had the following inscription put over the door of his study,

Il disegno di Michael Angiolo,
Il colorito di Tiziano.

Tintorett possessed an enthusiasm for his art that enabled him to surmount every difficulty. In

a short time his great talents placed him in rivalship with the greatest masters of his own period; the facility with which he designed, the rapidity with which he finished his compositions obtained for him the name of the furious Tintorett. Vasari says:—"Of all the extraordinary persons who have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions, for furious impetuosity, and boldness in the execution of his works, there is none like Tintorett; his strange whimsies are even beyond extravagance, and his works seem to be produced rather by chance, than in consequence of any previous design, as if he wanted to convince the world that the art of painting was a trifle, and of the most easy attainment."

Such being the character given of Tintorett by one of his own time, it is more likely that he was expelled the school of Titian for some of his caprices, than from any jealousy on the part of that great master.

In many respects Tintorett may be looked upon as one of the most brilliant masters of the Venetian school;—his mind was filled with elevated ideas, and his compositions are grand and noble; but like some of the other masters of that school, his great works cannot be judged of but by visiting

Venice itself, where he is to be found in all his glory.

There is a prodigious power and brilliancy of colouring in the landscapes of Tintorett, which possess all that *strepita e mossa* of pencilling, for which the works of some of the masters of this school are celebrated:—an example of this kind will be found in the fine landscape in the Stafford Gallery. His portraits are often excellent:—that in the Louvre which is placed beside two of Titian's finest portraits, fully maintains its ground with them, and is an admirable performance.

The pictures by this master in the Orleans collection are as follows:

1. Jupiter and Leda—Mr. Willett—200 guineas.
2. The Nursing of Hercules—Mr. Bryan—50 guineas.
3. Taking down from the Cross—Duke of Bridgewater—600 guineas.

The landscape in this picture is very fine.

4. The Dukes of Ferrara—the Earl of Carlisle—150 guineas.
5. The Incredulity of St. Thomas—the Earl of Falmouth—40 guineas.
6. Aretin—Earl Gower—30 guineas.
7. Titian—Earl Gower—30 guineas.

8. Portrait of a Man with a book—the Duke of Bridgewater—80 guineas—not engraved in this collection.
9. Portrait—Duke of Bridgewater—60 guineas—not engraved.
10. The Last Judgment—the Duke of Bridgewater—150 guineas—not engraved.
11. The Presentation in the Temple—the Duke of Bridgewater—40 guineas—not engraved.
12. The Consistory—the Earl Gower—40 guineas.

ANDREA SCHIAVONE.

Born—1522.
Died—1582, aged 60.

1. Christ before Pilate—Duke of Bridgewater—250 guineas.
2. Dead Christ and Angel—the Earl Gower—150 guineas.
3. Entombment—not in printed catalogue.

This master was one of the successful imitators of Titian, and his colouring is pure and brilliant.

PAOLO CAGLIARI,

CALLED

PAUL VERONESE.

Born at Verona in 1530.
Died . . . . 1588, aged 58.

This master's great works, like those of Tintorett, cannot be fairly judged of out of Italy, and it is only in Venice itself that they are to be found in all their native splendour. Less choice in his compositions, and less delicate in his colouring, than Titian; he nevertheless struck out for himself a new and ornamental style of painting, peculiarly adapted to the sumptuous palaces of Venice, and to the taste of those for whom he painted. Space was required to give this style its full effect, and that was found on the walls of those spacious chambers which he was engaged to adorn. His sunshine in these grand compositions is the daylight of nature, and the perspective of his ornamented buildings is the true reflection of those which enrich the shores of the Adriatic.

Although the Orleans collection could not boast of any of those great and extensive works which have principally stamped his reputation; it still possessed a fine selection of his works of a middling

and cabinet size, and which will be found in the following list:

1. Our Saviour with the Disciples at Emaus—the Earl Gower—200 guineas.
2. The Death of Adonis—the Duke of Bridgewater—150 guineas.
3. Paul Veronese between Virtue and Vice —valued at 350 guineas.

Now in the possession of T. Hope, Esq.

4. Wisdom accompanying Hercules—T. Hope, Esq.—500 guineas.

These are two fine pictures of this master.

5. Mercury and Hersé—valued at 200 guineas.
6. Mars disarmed by Venus—valued at 200 guineas.
7. Mars and Venus—Mr. Willett—250 guineas.
8. Mars and Venus united by Love—H. Elwyn, Esq.—300 guineas.
9. The Daughter of Paul Veronese—not in the printed catalogue.
10. Leda—the Earl Gower—300 guineas

A fine piece of colouring.

11. The Finding of Moses—Mr. Maitland —40 guineas.
12. The Judgment of Solomon—the Duke of Bridgewater—60 guineas.

13. An Allegory—(Le Respect)—valued at 200 guineas.
14. An Allegory—(L'Amour heureuse)—200 guineas.
15. An Allegory—(Le Dégoût)—150 guineas.
16. An Allegory—(L'Infidélité)—150 guineas.
17. Europa—Mr. Willett—200 guineas.
18. The Israelites leaving Egypt—not brought to England.
19. The Burning of Sodom—not brought to England.

PADUANINO.

Born—1552.
Died—1617.

1. Rinaldo and Armida—T. W. Hope—350 guineas.

GIACOMO PALMA—THE OLD.

Born—1548.
Died—1596, aged 48.

This eminent painter was a disciple of Titian, and his manner resembled that master's style so much, that he was employed to finish several

works which Titian had left imperfect. His colouring has much force and brightness, from the mass of it being kept very pure, and the gradations from the high lights being formed by glazings.—His landscape is rich and brilliant, and is generally composed in a grand manner.

1. Venus and Cupid—valued at 250 guineas.
2. Herodias—Mr. Nesbit—150 guineas.
3. Venus combing her Hair—does not appear in the printed catalogue.
4. St. Catharine—Mr. Bryan—30 guineas.
5. Portrait of a Lady—Mr. Skipp—60 guineas.
6. Portrait of a Doge of Venice—Duke of Bridgewater—400 guineas—not engraved.
7. Holy Family with St. John—Duke of Bridgewater—200 guineas.

The works of Palma are very often mistaken for those of Titian; although to the critical observer a difference of character in his figures is very perceptible, as well as a difference of handling in the execution.

FRANCESCO BASSANO.

Born—1550.

Died—1594, aged 44.

1. Mid-day—
2. Christ curing the Paralytic—Mr. Willett —20 guineas.
3. A Farm—Mr. Justice Lawrence—20 guineas—not engraved.
4. A Shepherd sleeping—Mr. Walton—20 guineas—not engraved.
5. The Ark—the Earl Gower—20 guineas —not engraved.

LEANDRO BASSANO.

Born—1558.

Died—1623, aged 65.

The Last Judgment—the Earl of Bridgewater—100 guineas—not engraved in this collection.

The works of Giacomo, Francesco, and Leandro Bassano, are very variable in their quality,—sometimes fine, but often very slovenly painted, and always *mannered.* Leandro is the least known in this country, but his fine works are best calculated to please the English taste. The late Walsh Porter, Esq. had a very fine picture by this master which he obtained from the author of these compilations, and which was purchased by the late Mr. Grignon in Italy.

CAGLIARI.

Adoration of the Kings—valued at 200 guineas.

ALESSANDRO VERONESE.

Born at Verona in 1600.
Died . . . . 1670, aged 70.

This master cannot be regarded as entirely Venetian.—He studied the works of Correggio, and also those of the Florentine masters, and adopted a style as much Florentine as Venetian.

1. The Angels appearing to Abraham—E. Cox, Esq.—100 guineas.
2. The Chastity of Joseph—the Duke of Bridgewater—200 guineas.

In shortly detailing the various qualities of the principal masters of the Venetian school, a character is formed of the school itself.—Brilliant, and fascinating beyond all others in the splendour of its colouring; learned and rich in its great compositions, it may be said to give the representations of beautiful nature in a more animated and glowing manner than any other; while some of its great works, as the St. Peter Martyr, will rank with the most sublime compositions of Michael Angelo, or Raphael.

To the school of Venice all the other schools were indebted for that suavity of colouring which first relieved the art from the dry and Gothic manner which had existed previous to the period of Giorgione and of Titian; and whose principles were more or less adopted by those schools, although differing in their mode of execution.—Giorgione borrowed from Leonardo da Vinci, and on that great model improved the design of the Venetian school, while the other schools, in their turn, borrowed from Giorgione.

England is rich in the works of Titian, and although many of these works have been painted above 300 years, they still retain their pristine beauty.

NEAPOLITAN SCHOOL.

This school which is the least numerous, and probably on that account the least important of any of the Italian schools, has derived more consequence from the works of Salvator Rosa, than from any of its other masters.

From the political relationship which existed between the courts of Spain and Naples, it sometimes occurs that Spanish painters have been classed as belonging to this school. This is certainly erroneous, and must have taken its origin from a desire on the part of Italian writers to attach as much importance to their own country as they possibly could, by ranking Velasquez and Spagnoletto as belonging to one of their own schools. With whatever justice this may be done in regard to the latter, who was principally educated in Italy; still that country can have but little claim to the former, although he resided for some time at Rome.

La Galerie du Palais Royal has classed these eminent painters as belonging to this school, and

the present list, made out in conformity with that arrangement, has adopted the same classification.

GIUSEPPE RIBERA,
CALLED
SPAGNOLETTO.

Born at Xativa in Spain 1589.
Died . . . 1656, aged 67.

This eminent painter at an early period of life left his native country and visited Parma, where he studied the works of Correggio, and imbibed the first principles of his art from that great prototype. He afterwards studied at Rome, and adopted the manner of Caravaggio, on whose style he principally formed himself. Having attained a certain degree of celebrity from the excellence of his design, and his powerful manner of colouring, which, however, is in general too black, and partakes too much of that of the master he last imitated; he was engaged by the King of Naples to take up his residence there, where he afterwards remained, and was much employed for the court of Spain.

The principles which he had first acquired in the study of Correggio still appeared to shine eminent in some of his works, and when he departed from his usual style, and painted pictures in a clear manner, he produced works of a much

more harmonious and pleasing nature,—among which may be classed one in the possession of Sir T. Baring, representing a holy family. This *chef-d'œuvre* was brought by Monsieur Le Brun from Spain.

The pictures by Spagnoletto in the Orleans gallery were:

1. Christ among the Doctors—Duke of Bridgewater—150 guineas.
2. Heraclitus—Earl Darnley—20 guineas.
3. Democritus—Earl Darnley—20 guineas.
4. Heraclitus—Earl Gower—20 guineas.
5. Democritus— Nesbit, Esq.—20 guineas.

LUCA GIORDANO.

Born—1629.
Died—1705.

This master lived at a period when the art began to be on the decline, and before his death it had almost sunk into insignificance, when compared with preceding times.

1. Christ driving the Buyers and Sellers out of the Temple – valued at 100 guineas.
2. The Pool of Bethesda—valued at 100 guineas.

DON DIEGO VELASQUEZ DE SILVA.

Born at Seville in 1594.
Died . . 1660, aged 66.

The school of Spain for a long time little known out of that country, from the strict prohibitory edicts which existed against sending works of art out of the kingdom, is one of the most brilliant and important. That of Naples is very far its inferior, and but for Salvator Rosa, is hardly to be named with it. The Peninsular war, as conducted by Napoleon, in breaking the fetters of the Inquisition, also set these edicts at nought; and Europe in general had an opportunity of judging of the superlative merit which belongs to the various schools of Spain, and of estimating the works of Velasquez, of Murillo, of Ribalta, and other great masters, according to their merit. England, as well as France, now possesses a part of these treasures of art, and every connoisseur can now form that opinion for himself, which he was formerly obliged to receive from the accounts of others.

Velasquez was one of the great ornaments of his age,—he lived at a period when the works of Rubens and Vandyck had called to them the attention of every lover of art; he cultivated the

friendship of Rubens, and these two eminent men had the greatest esteem for each other. Velasquez had the good fortune to live under the patronage of a monarch who knew how to appreciate and to reward just merit, and whose love of art was best shown by the unbounded encouragement which he bestowed on talent.—Philip IV. was an enthusiastic admirer of painting, and devoted many of his leisure hours to the contemplation of the works of the great masters. When he was informed that a part of the palace of the Buon Retiro at Madrid was destroyed by fire, in which were many of those magnificent works which had been collected by the Emperors, Charles V. and Philip II., his first question was, "Is the Venus del Prado safe?"—Yes.—"Then thank God my loss is not so great." The Venus del Prado of Titian was one of his most celebrated pictures.

Velasquez possessed a freedom and splendour of colouring, which placed him on a par with Rubens. His design is always good, and his compositions are full of science and learning. His portraits possess great vigour and truth; they vie with those of Rubens in point of fine and transparent colouring, and they are equal to those of Vandyck for character.

The pictures by Velasquez in the Orleans collection were:

1. Lot and his Daughters—H. Hope, Esq. —500 guineas.

Sold at the sale of Mr. Hope's pictures in 1816.

2. The Finding of Moses—the Earl of Carlisle—500 guineas.

The fine works of this master are exceedingly rare out of Spain, and seldom to be met with in private collections. His principal works were painted for the Spanish crown, and none of these great compositions, by which we may judge of the merit of the painter as we do by the great works of Rubens, or of Murillo, have found their way to this country; while on the other hand many of his unfinished pictures and sketches have had too much consequence attached to them. Two of his fine portraits, the Count Duke of Olivares, Minister of Philip IV.; and a portrait of himself, which were formerly in one of the royal palaces of Spain, were imported to this country by the author of these sketches in 1813, and are now in the possession of the Marquis of Lansdowne.—They are in his most powerful manner of colouring, and are full of character.

A capital picture, as large as nature, of Philip IV. going to the chase, with a splendid back-ground landscape, in which is introduced a large dog, was likewise purchased by Mr. Buchanan in Paris about two years ago, as companion to a fine

picture by Murillo of a Moorish prince, which also came into his possession, and was formerly brought from Spain by Monsieur Le Brun.

A beautiful portrait by Velasquez was lately sold at Fonthill, and was acquired by its former possessor, Mr. Beckford, who again became the purchaser of many of the most select pictures of that collection.

Mr. Gordon of Edinburgh possesses another capital portrait by this master, in his small but choice collection of the works of the great masters.

THE FRENCH SCHOOL.

This school has derived its principal importance from the works of Nicholas Poussin, of Claude de Lorraine, of Le Sueur, and Le Brun.

The Orleans collection, so rich in the works of the Italian masters, possessed but very few examples of its own native school. It is true that much good taste and discrimination were shown in the selections which were made, as it possessed some of the finest pictures of their most classical painter, Nicholas Poussin; but it appears singular that the works of so eminent a painter as Claude de Lorraine should not have found a place in this collection: at least, no example of importance of that master was in this collection at the period of its arrival in England, nor does it appear from the book of engravings of this gallery, that such had ever been in it.

NICHOLAS POUSSIN.

Born in 1594.
Died 1665, aged 71.

This distinguished painter, connoisseur, and classical scholar, was born at Andily in Nor-

mandy. He was descended of a noble family whose fortunes had been ruined during the civil wars of Charles IX. and Henry III.; his father had served in the army of Henry IV.

Poussin, having received a classical education, and being particularly attached to painting, adopted that art as his profession, and from the commencement of his career made the study of the antique his principal care. Not finding any one in France to instruct him according to the elevated ideas which he had formed from a contemplation of the works of Raphael, as conveyed to him through the engravings of Marc Antonio Riamondi, he determined on making Rome his principal residence; and accordingly went to that capital for the purpose of studying the works of the great masters themselves, and those noble specimens of Grecian antiquity which were concentrated there.

Poussin had many difficulties to contend with shortly after his arrival at Rome; he had been invited thither by the celebrated Italian poet, the Cavaliere Marino, who introduced him to the Cardinal Barberini; the cardinal shortly afterwards quitted Rome on his legation to Spain, and the Cavaliere Marino dying about the same period, left him a friendless and unknown stranger in a great capital, without money, and nothing but his genius and talents to depend on for subsistence. His

courage and enthusiasm for his art, however, overcame these discouragements, and he soon raised himself into the notice of the protectors of art.

The first works of Poussin were painted in large, and partook of the style of colouring which belonged to the French school, in which he had acquired the rudiments of the art; he afterwards, however, adopted that scale for the size of his figures, of which the greater number of his works are painted, being from fifteen to eighteen inches, and the expression is well understood by every connoisseur, when it is said "the size of Poussin's figures."

Having acquired much celebrity from some of the great works which he executed at Rome, he was employed by the Cavaliere del Pozzo to paint a series of the seven sacraments. These added to his reputation, and he received a commission from Monsieur Chantelou of Paris to paint a second set of these, which he did with some variations, and which are those that were afterwards purchased for the Regent, Philip of Orleans:—the first series came likewise to England, and are in the possession of his Grace the Duke of Rutland, at Belvoir Castle.

The pictures in the Orleans Collection were:

1. The Sacrament of Baptism—the Duke of Bridgewater—700 guineas.

2. The Sacrament of Penance—idem—700 guineas.
3. The Sacrament of Confirmation—idem —700 guineas.
4. The Sacrament of Eucharist—idem— 700 guineas.
5. The Sacrament of Extreme Unction— idem—700 guineas.
6. The Sacrament of Ordination—idem— 700 guineas.
7. The Sacrament of Marriage—idem—700 guineas.
8. The Birth of Bacchus—W. Willett, Esq. —500 guineas.

This poetical composition was sold at the sale of Mr. Willett's pictures in 1819, and is now in the possession of Mr. Erard of Paris.

9. Moses Striking the Rock—Duke of Bridgewater—1000 guineas.

This is one of the capital pictures of Poussin.—It was painted for Monsieur Gillier at Rome; and afterwards belonged to M. de L'Isle Sourdiere,—to the President de Believre,—to M. de Dreux,—the Marquis de Seignelay, and latterly came into the Orleans Collection. It was painted at that period which is considered his best, and when he had adopted a lighter style of pencilling. It is painted on a white ground.

10. Moses trampling on the Crown of

Pharaoh—Duke of Bedford—400 guineas.

11. The Exposing of Moses—the Earl Temple—800 guineas.

This is one of his capital pictures.

12. St. Paul supported by Angels—W. Smith, Esq.—400 guineas.

Now in the possession of G. Watson Taylor, Esq.

It is much to be regretted that so many of Poussin's best pictures are painted upon red coloured grounds, where the shadows have become quite opaque, and the red ground itself of the picture appears through the thin glazings. It is also to be regretted that such grounds were so much in general use about the time that Poussin went to Rome; by which many of the best pictures of that period have suffered in consequence. Like Claude, however, he became aware from experience of the imperfections of these grounds, and his later pictures are painted in a much lighter and clearer manner than his earlier works, and upon grounds prepared with white, as in the older manner.

The fine poetic genius of Poussin, and his profound study of the antique, directed his attention to the painting of those subjects which the Greeks used frequently to give in their compositions.—

Subjects from mythological history, and also Bacchanalian compositions he painted of choice in his later time, in preference to all others; and we have the good fortune to possess in this country many of those works wherein he has so much excelled, and which in point of elegance of design have rivalled the Greeks themselves. Of these may be particularly cited the two Bacchanalian subjects in the possession of the Earl of Ashburnham, formerly in the collection of Mr. Delmé, which possess a much finer style of colouring than his works in general, and at the same time all the other perfections of the master.

Another picture of this class, also of high importance, and possessing all the excellencies of art, is that which was in the collection of Monsieur de Calonne, was purchased by Mr. Troward, was afterwards in the collection of Lord Kinnaird, and now belongs to T. Hamlet, Esq. representing nymphs dancing. This joyous scene has been always justly regarded as one of his capital performances.

In the Museum of Paris are several very fine landscapes by this master, in particular that known by the name of the Diogenes, which shows that his talents in that department were also of the highest order.

The compositions of Poussin in general, being the result of a learned and profound meditation,

are simple, grand, and judicious; and if his colouring sometimes wants force or carnation, it has proceeded from a conviction that the florid and gay are not always appropriate to that style of painting which may be considered as purely historical. A writer has said that in the fine classical subjects of Nicholas Poussin the mind is carried back into antiquity itself, and nothing is seen in his compositions to disturb the illusion.

Poussin, though modest and unostentatious in private life, was yet of a bold and decided character in whatever regarded public opinion as in reference to his art.—He was one of those who warmly supported the reputation of Domenichino against all the cabals which were formed to run down the works of that eminent painter. He formed a style of his own in colouring, and adopted certain proportions for his figures, contrary to, and in despite of the criticisms formed against him.

Poussin had not the good fortune to amass wealth, and for that reason he lived in great retirement.—One evening when the Cardinal Mancini had staid late with him, on Poussin lighting him to his carriage with the lamp in his hand,—"I pity you," said the Cardinal, "that you have not one domestic for such an office." "And I," replied Poussin, "pity your Excellency that you are obliged to keep so many."

Poussin was not only an able painter, but also a writer, and his opinions on art and artists have always been regarded with the greatest deference and respect.

CLAUDE GELEE DE LORRAINE.

Born 1600.
Died 1682.

It cannot be said that this collection possessed any works of consequence of this eminent master; a sketch therefore of his character will be deferred until there is occasion to notice some of his most magnificent pictures. In this collection there was only one.

A Sea Port—Mr. Rogers—50 guineas.

Catalogue of the remaining Part of the Orleans Collection of Italian Paintings, which were exhibited at Mr. Bryan's Gallery, in Pall Mall, and at the Lyceum in the Strand, for sale by private contract, and which were sold by Auction by Peter Coxe, Burrell, and Foster, at Mr. Bryan's Gallery, in Pall Mall, on Friday the 14th of February, 1800.

	Guineas.
1. Sebastien Bourdon.—*A Portrait* .	
2. Ditto.—*A Portrait* . . .	
3. Giacomo Palma.—*The Lady at the Bath* .	
4. Federico Baroccio.—*The Burning of Troy*	14
5. Watteau.—*A Fête Champetre* . .	11
6. Giacomo Bassano.—*The Portrait of a Woman*	8½
7. Giovanni da Bellini.—*The Adoration of the Kings*	16
8. Lanfranco.—*The Annunciation* . .	8
9. Pietro Perugino.—*The Madonna and Infant Christ*	5
10. Simon Vouet.—*An Allegory on Peace* .	10
11. Sebastien Bourdon.—*The Portrait of the Queen of Sweden* . . .	21
12. Innocentio Francucci.—*The Nativity* .	20
13. Calabrese —*The Martyrdom of St. Peter*	12
14. Michael Angelo de la Bataille.—*A Masquerade*	13
15. Polidoro de Caravaggio.—*The Graces* .	18
16. Michael Angelo Caravaggio.—*The Transfiguration*	12
17. Orazio Gentileschi.—*A Man with a Cat*	12
18. Guido Cagnacci.—*The Martyrdom of a Saint*	18
19. Donducci.—*A Sketch for an Altar* .	9

	Guineas.
20. Paolo Mathei.—*Salmacis*	30
21. Michael Angelo Caravaggio.—*Abraham sacrificing Isaac*	47
22. Valentin.—*The Senses*	33
23. Andrea Solario.—*Herodias*	41
24. Benvenuto Garofalo.—*The Holy Family*	51
25. Giuseppi Cesari.—*Susannah and the Elders*	18
26. Paolo Veronese.—*An Allegory*	39
27. Guido Rheni.—*St. Sebastian*	22
28. Girolamo Muziano.—*The Raising of Lazarus*	56
29. Luca Cambiasi.—*Judith*	22
30. Titiano Vecelli.—*The Portrait of a Female*	40
31. Giacomo Palma.—*Venus and Cupid*	52
32. Benvenuto Garofalo.—*The Holy Family, with St. Catherine*	32
33. Luca Giordano.—*The Pool of Bethesda*	32
34. Paolo Veronese.—*An Allegory*	44
35. Titiano Vecelli.—*The Portrait of a Lady, called l'Esclavone*	80
36. Luca Giordano.—*Christ driving the Money Changers from the Temple*	50
37. Giacomo Bassano.—*St. Jerome*	20
38. Annibali Caracci.—*A Portrait*	36
39. Guido Rheni.—*Mater Dolorosa*	36
40. Guercino da Cento.—*St. Jerome*	39
41. Titiano Vecelli.—*The Portrait of Count Castiglioni*	63
42. Paolo Veronese.—*An Allegory*	46
43. Raffaello da Urbino.—*The Descent from the Cross*	60
44. Giorgione.—*St. Peter the Martyr*	38

Guineas.

45. Maitre Roux.—*The Woman taken in Adultery* 32

46. Raffaello da Urbino.—*Christ praying on the Mount* (companion to lot 43) . 42

47. Pietro Perugino.—*The Adoration of Christ*

48. Julio Romano.—*The Birth of Hercules* . 80

49. Paolo Veronese.—*Mercury and Hersé* . 105

50. Salviati.—*The Rape of the Sabines* . 34

51. Michael Angelo Buonaroti.—*Christ praying on the Mount* 52

52. Julio Romano.—*The Birth of Jupiter* . 38

53. Paolo Veronese.—*His own Portrait between Virtue and Vice* 60

54. Andrea del Sarto.—*Jupiter and Leda* . 105

55. Raffaello da Urbino.—*The Portrait of Julius II.* 36

56. Benvenuto Garofalo.—*The Transfiguration, after Raffaello da Urbino* . . 155

57. Paolo Veronese.—*Mars disarmed by Venus* 50

58. Raffaello da Urbino.—*Madonna and Infant Christ* 150

59. Michael Angelo Buonaroti.—*The Holy Family* 90

60. Francesco Albano.—*Christ and the Samaritan Woman* 42

61. Antonio da Correggio.—*The Holy Family* 200

62. Giorgione.—*Cupid stung by a Bee, complaining to Venus* 195

63. Guido Rheni.—*David and Abigail* . 255

64. Giorgione.—*The Adoration of the Shepherds* 155

65. Titiano Vecelli.—*Perseus and Andromeda* 310

66. Antonio da Correggio.—*Danae* . 650

THE FLEMISH SCHOOL.

Long before the introduction of the Italian part of the Orleans Collection into England, and even before the Duke of Orleans had disposed of any part of his gallery of paintings, proposals were made to him on the part of T. M. Slade, Esq. to purchase the entire collection so far back as the year 1792.—The author of this work will here give the information which he received from Mr. Slade himself, in reference to that negotiation, and which is exceedingly interesting.

Mr. Slade in his letter to him, dated 2d February, proceeds:—

"In the month of May, 1792, the late Lord Kinnaird and Messrs. Morland and Hammersley asked me, if I would join them in the speculation of purchasing the whole of the Orleans Collection; for which they were to provide money, and I to find judgment as to their value. This proposal suiting me, I readily acquiesced in it; and on the 8th of June I set off from my house at Rochester

for Paris, carrying with me a letter of credit on the house of Peregaux and Co. for fifty thousand pounds sterling. I arrived at Paris the very day the king had fled: the city was in the greatest confusion, and under martial law; however, the keepers of the gallery had orders to let me have free access at all hours, and to take down any pictures which I wished to inspect.

" A negotiation on the part of Lord Kinnaird had been begun through the means of a Mr. Forth, a gentleman who was intimate in the family of the Duke of Orleans. After two or three days that I had been in Paris, I was requested on the part of the Duke of Orleans to make a valuation of all the pictures in the collection, and to make an offer. This I represented was contrary to all usage, as it was for His Royal Highness to fix the price, and to make a demand—all expostulation, however, on this point was in vain; for unless I acceded to these conditions the negotiation could not be entered into.—I was therefore compelled to make a valuation, which I presented to the Duke; but when he saw it, he got into a rage, and said he was betrayed, and that I was in league with Monsieur le Brun, the director of His Royal Highness's gallery, as there was only 20,000 livres difference between his valuation and mine. I most positively assured the duke

that such could not be the case, as I was not acquainted with Monsieur le Brun; had never spoken to him in my life; and only knew him by reputation. This casualty, however, gave a check to the affair. The Orleans party at this time became every day stronger at Paris, and the duke so popular, that he flattered himself he should speedily be elected regent—he suddenly, therefore, resolved not to sell that collection, on the credit of which he had already borrowed considerable sums of money for the purpose of influencing the public mind: thus was this first, and most important negotiation broken off, to my great mortification, and I returned to England, having accomplished nothing.

"I had not long left France, when Lord Kinnaird informed me that the Italian part of the Orleans Collection had been disposed of; that the duke had lost a large sum of money at billiards to Monsieur la Borde, the elder; and that the bankers were so pressing upon him that he was compelled to let them have the Italian pictures to pay his debt;—that the Flemish and Dutch pictures still remained, but there was not a moment to be lost in endeavouring to secure them for this country. I accordingly set off a second time for Paris, and on my arrival was again required to make a valuation, which I did; and, strange to

say, it again came within 10,000 livres of Monsieur le Brun's valuation.

"On this occasion my offer was accepted, a memorandum of agreement was signed, and I conceived all to be settled; but the duke having learnt that he could obtain a larger sum from the Empress of Russia, objected to ratifying the sale, unless he was allowed the difference of exchange, which was at that time exceedingly favourable for England: this I acceded to, being anxious to terminate the affair, and I flattered myself that all obstacles had been removed; but no! the duke had nearly outwitted himself by this delay. The numerous creditors, to whom he had pledged different parts of the palace, rose up, and claimed the pictures as a part of the furniture, and refused to let them be removed. I consulted an able advocate, who advised me, as I spoke the French language fluently, to plead my own cause. I accordingly attended the first meeting of the creditors, in the great hall of the Palais Royal—from thirty to forty claimants were present—I urged the justice of my claim, which they did not seem to allow; and I boldly declared, that, if they would not suffer me to remove the pictures, I had the power, and would enforce it, of lodging a protest against their being sold to any other person; in which case, the duke could not satisfy their de-

mands to any extent. This threat had the desired effect, and next day I was informed that I might remove them at my own risk. I lost no time in availing myself of this permission, and had them carried to a large warehouse adjoining the Palais Royal.

"Here again I had fresh difficulties to encounter; and considering the state of the times, very considerable risk; for while I was having them cased up, I was surrounded by a parcel of people, many of them artists, who declared that it was a shame so capital a collection should be permitted to go out of the kingdom, and seemed from their language determined to prevent it. Some of them asked privately by what route they were to go;—I had told the people employed in the *emballage* that they would be sent off by land for Calais: so soon however as the packing was completed, I had them all privately in the night put on board a barge which was in readiness, and sent by the Seine to Havre de Grace; from whence they were immediately forwarded to England, and were safely landed at the Victualling Office at Chatham.

"I was at that time a man of good fortune, and held a place under government. My house was at Chatham, where I had a very excellent

gallery of pictures for my own gratification. So soon as these pictures were landed, I had them arranged in my gallery, and for some months had an opportunity of gratifying visitors with a view of my acquisition ; of which, considering the risks I had encountered, I was very proud.

" The following season the collection was carried to London, where it was exhibited for sale by private contract, at the Old Academy Rooms in Pall Mall, under the direction of Mr. Wilson of the European Museum ; and you may judge of the general interest which this collection created, when I inform you, that above one hundred pounds per day was received during the last week of the exhibition, at one shilling admittance only. I had the entire control over this valuable property, and fixed those prices which I considered as fair, but which have since proved to be much under the real value of the pictures. Many of the finest were sold in the course of a few days, and I can give you the names of the purchasers, with the prices of the principal pictures ; but not having retained one of the marked catalogues, I must refer you to Mr. Wilson for the prices of those which were not of so great value, although it may be said that the whole collection was good."

The above letter is here given as containing a

short and interesting history of the introduction of this branch of so important a collection into England.

The names of purchasers of this part of the collection, which the author of these compilations received from Mr. Wilson, are as follow :—The Duke of Richmond, the Marquis of Lansdowne, the Earl of Carlisle, the Earl of Ossory, the Earl of Darnley, the Baron Nagel, Lord Eardley, Viscount Dudley and Ward, —— Danby, Esq. of Yorkshire, Walter Fawkes, Esq. of Farnley-Hall, M.P., Edward Knight, Esq. of Portland Place, Lady A. Polwarth, Joseph Smith, Esq., Mr. Vandergucht, the Count de Bruhl, the Earl of Buckinghamshire, General Craig, Sir Francis Basset, Lord Gower, Miss Ottway, the Earl of Gainsborough, Viscount Clermont, William Smith, Esq. M.P., Monsieur Mickel Basil, Payne Knight, Esq. M.P., the Countess of Hardwicke, Sir John Nelthorpe, W. Beckford, Esq., J. Davenport, Esq., George Hardinge, Esq., —— Taylor, Esq., and Sir Philip Stephens.

The same classification of the pictures follows here, as in the Italian part, and as given in the *work of engravings* after the pictures of the *Palais Royal*.

SIR PETER PAUL RUBENS.

Born at Cologne, in 1577.
Died at Antwerp, in 1640, aged 63.

This eminent person, often distinguished by the title of Prince of the Flemish Painters, must ever be regarded as one of the greatest men who has appeared in the world of art. Whether we consider his great and universal talent of embracing every thing which came within the range of this science, and of portraying it with the same happy facility, in grand historical composition, or in landscape; in allegorical subjects, or in portrait; in the representation of animals of a domestic or of a savage class, in action, or in repose,—all equally bear the stamp of truth and of nature; all equally show a great, enlightened, and comprehensive mind. The fire of his glowing pencil is only equalled by the versatility of his genius, and by the facility and rapidity with which he combined his subjects; while the beautiful blending of his colours, and the judicious length to which he has carried the finishing of his pictures, produce a splendour, that surpasses every master of the same school, and rivals the works of the great Venetian masters.

That a man of such unbounded talents as Rubens should be regarded with respect, and his society courted during his lifetime, is what might

be expected;—that his works should have held the high rank which genius has stamped upon them, is not to be wondered at. The first collections in Europe have always assigned to them that place which their superior claims to merit possess; and in his finished compositions, as in his first sketches, he has been prized by the connoisseur.

Some of the pictures which this collection possessed of this master were of the finest class; as were likewise several of the series of sketches for the great pictures, representing the history of the Emperor Constantine.

The pictures were as follow:

1. The Judgment of Paris—Lord Kinnaird —2000 guineas.

This picture, which is one of the most beautifully coloured pictures of Rubens, and possesses a delicacy of finishing equal to any of his works, has always been regarded as one of his capital productions; it was afterwards sold for 2500 guineas, and is now in the possession of T. Penrice, Esq. of Great Yarmouth, Norfolk.

2. The Rape of Ganymede—valued at 400 guineas,

was for some time in the possession of Messrs. Boydells of Cheapside.

3. Venus returing from the Chase—valued at 400 guineas,

was afterwards in the possession of the late Mr. Harris of Bond-street.

4. The Continence of Scipio—Lord Berwick—800 guineas.

A fine picture of the master.

5. Thomyris—the Earl Darnley—1200 guineas.

This is a magnificent picture by Rubens, and possesses all that is rich and splendid in colouring.—It is at Cobham Hall, in Kent.

6. The Adventures of Philopœmen—valued at 600 guineas.
7. The St. George, with a view of Richmond in the back ground—W. Morland, Esq.—1000 guineas.

This curious and interesting picture was afterwards sold by the late Mr. Morland to his present Majesty.

The Twelve Sketches by Rubens, representing important events in the history of the life of the Emperor Constantine, were at first valued as a series at only 1000 guineas, but no one having come forward to purchase them as a collection, they were afterwards estimated separately, and brought

nearly double the original sum demanded. They were as follow :

1. Marriage of Constantine—valued at 100 guineas.
2. The Miraculous Cross—100 guineas.
3. The Labarum—100 guineas.
4. Battle of Constantine and Maxentius—Sir Philip Stephens—200 guineas.

This was considered to be the most capital sketch of the series. It is now in the possession of the family of the late Lord Ranelagh.

5. Death of Maximilian—200 guineas.
6. Triumph of Constantine—200 guineas.
7. Entry of Constantine into Rome—150 guineas.
8. Constantine restores Liberty to the Senate—150 guineas.
9. Constantine gives the Command of the Fleet to Crispus—100 guineas.
10. Foundation of Constantinople—Sir Philip Stephens—70 guineas.
11. Constantine worships the Cross—80 guineas.
12. The Baptism of Constantine—100 guineas.

Having given a list of the pictures which were in this collection, we shall now return to say a few words on the celebrated author of them.

Rubens, in his youth, received a liberal and

classical education. His father, who had been one of the senators of Antwerp, was, from the political troubles which existed at that period in the Low Countries, induced to leave the place of his nativity, and to take up his residence at Cologne, where this celebrated painter was born on the feast of St. Peter and St. Paul, and from thence derived his name. On the city of Antwerp being again placed under the dominion of Spain, his father returned and resumed the administration of his office of senator and magistrate.

Rubens, having perfected his education and studied several years under Otho Venius, had attained his twenty-third year when he expressed a strong inclination to visit Italy: he received letters of introduction from the archduke Albert, governor of the Netherlands, to Vincenzio Gonzaga, duke of Mantua, and in 1600 he set out on his travels to that country.

Rubens took the route of Venice, and passed some time in that magnificent city, examining with great attention the works of the great masters of that school. This first opened his eyes to what degree of splendour the power of colouring could be carried; and his susceptible mind instantly embraced those ideas of it, which enabled him to form a style very superior to any thing which had appeared in his own country.

Having stored his thoughts with the excellencies of Titian, of Tintorett, and of Paul Veronese, whose broad manner of effect he particularly admired, he proceeded to Mantua, where he was graciously received by the duke, who soon afterwards appointed him one of the gentlemen of his bedchamber, which afforded him every facility of studying the capital works of Julio Romano, and Andrea Mantegna, which were in the ducal palace; and which established that classical taste he already in a great degree possessed.

The colouring of the Venetian masters however still floated before him, and he could not rest satisfied until he had obtained permission of the duke to revisit that school of splendid colour; when, after a residence for some time at Venice, he established his own style, which was founded upon the principles of the Venetian, but retaining the execution of the Flemish school.

Rubens by this time had acquired great and just celebrity; he returned to Mantua, and afterwards visited Genoa, at both of which places he painted many most admirable works, as the palaces and churches bear witness. It is difficult to say whether all the fine pictures which the Genoese palaces contained were painted by him while in that city; the probability is that they were not, as, on his return to Antwerp, he carried

with him a reputation which induced the nobles of that city to give him commissions for many of his works after he had left Italy.—The French revolution however, that great key which opened the doors of all the palaces, and broke down the barriers and the entails of family property, till that time sacred in Italy, dispersed the collection of the nobles of Genoa, as it did those of Rome and of Florence. In consequence of these restrictions being taken off, the author of this work was enabled to procure for this country some of the most capital pictures of Rubens which were in Genoa. He transmitted to his friend, Mr. Irvine, then resident in Italy, letters of credit for the purpose of acquiring works of art of the highest class; and that gentleman succeeded in procuring for him some of the most capital pictures which could then be attained, among which was the celebrated presentation picture by Rubens to Charles I., which had been purchased at the sale of that monarch's effects for the Prince Doria of Genoa, and in whose family it had remained until the entry of the French army into Italy. This fine work now forms the centre picture of the Stafford gallery.

The cause which gave rise to the painting of this capital picture is worthy of particular notice; and, indeed, forms not only an important event in the

history of the life of Rubens, but even did so in the political world, at the period that it was painted.

The fame of Rubens was long known to Charles, who had invited him to his court. Rubens himself was personally known to the favourite, James Duke of Buckingham, who had accompanied Charles to Spain while he was Prince of Wales, and who had already purchased from Rubens the celebrated collection of ancient pictures and marbles which that painter had brought together for his own gallery, and for which he had paid him the sum of £10,000 sterling; he had also obtained through his means information regarding the celebrated cartoons of Raphael, which were at that period in the Low Countries.

Rubens, whose talents were of a superior class, had already been employed at some of the courts of Europe, in matters of a diplomatic nature. At an early period of his life he was sent by one of his first patrons, the Duke of Mantua, as envoy to Spain, and accomplished the object of his mission to the satisfaction of his employer. He had been frequently consulted by the Infanta Isabella on the critical state of her government of the Low Countries, and she was so satisfied with his political intelligence and capacity, that in 1628 she sent him to Madrid for instructions regarding the negotiation of a peace between England and Spain.

the principal obstacle to which had been removed by the death of the Duke of Buckingham. Rubens was received in the most gracious manner by Philip IV. and his minister the Duke of Olivarez, and having received his instructions, he set out for England.

Although the real object of Rubens' mission to England was of a diplomatic nature, yet he concealed it for a time under the character of the painter, being desirous of sounding how matters stood, before he ventured upon a point of so much delicacy and importance. Charles was an enthusiastic lover of the art, and an admirer of the works of Rubens. He received him with every mark of attention and respect, and immediately commissioned him to paint several pictures for his fine collection, which Rubens did to the great satisfaction of that monarch.

Rubens did not lose sight of the object of his mission, and he took an opportunity of doing it in a manner which at the same time showed his address and his talent. He painted a picture in which all the blessings of peace are represented in glowing colours, and wherein Minerva is exhibited driving away Mars with the concomitant miseries of war. This picture he presented himself to the king, and took an opportunity, in a delicate manner, of alluding to the then state of

Europe, and the benefits which might result from an arrangement of the differences between England and Spain. The king, who had formed an esteem for Rubens, listened with attention to his suggestions, and expressed himself disposed to accede to a compromise. Rubens, who had hitherto abstained from showing the true cause of his visit to England, now produced his credentials as envoy, and a treaty was shortly thereafter concluded.

This fine picture was always highly esteemed by Charles, and is, in the abstract of the sale of the magnificent collection of that monarch, mentioned as the *most capital* picture by Rubens which was in the Royal Gallery. The composition is most poetically treated. It possesses the greatest science and skill in the distribution of the great masses of light and shade; while the female figures are designed with an elegance not always to be met with in the works of this master, and are painted entirely by his own hand. Rubens appears to have treated this subject *con amore*, and to have bestowed upon it every exertion to render it worthy of the object which he then had in view, and of the distinguished connoisseur to whom the presentation was to be made.

This picture was purchased by Mr. Irvine for

the author of these sketches in 1802, from the Doria Palace of Genoa, along with two grand Landscapes and a Triumphal Procession, also by Rubens, from the Balbi Palace of Genoa, which have since acquired great celebrity in this country. This was the first purchase which Mr. Buchanan made of works of art, and he then had an object in view which will be explained in the progress of this work.

In the catalogue of the Royal Collection, this fine allegory is known by the name of Peace and Plenty; it was purchased by Lord Gower, now Marquis of Stafford, for £3000. One of the landscapes was purchased by Lady Beaumont for £1500, and made a present of to Sir George Beaumont, who has now so nobly presented it to the British nation, along with the rest of his collection, for the purpose of forming the commencement of a National Gallery. The other landscape, containing a rainbow, was also on its arrival valued at £1500, and was exchanged by Mr. Buchanan with the late Arthur Champernowne, Esq. for a celebrated picture by Guido, from the Lancellotti Palace of Rome, representing the departure of Lot and his Daughters, which magnificent picture is now in the possession of T. Penrice, Esq. of Great Yarmouth, in Norfolk.—The Triumphal

Procession was also purchased by Mr. Champernowne for 800 guineas, and was retained by the family at the sale of his pictures in 1820.—This is another of the splendid works of Rubens, and although taken from the design of Andrea Mantegna while Rubens was at Mantua, yet he has treated it with a splendour of colouring that has rendered the subject completely his own, and left the original itself in the back ground.

The great landscape by Rubens which Mr. Buchanan exchanged with Mr. Champernowne, passed afterwards into the collection of G. Watson Taylor, Esq., and was sold last year by Mr. Christie, at the sale of that gentleman's pictures, to the Earl of Orford, for the sum of £2730 sterling—thus establishing the value of the first importation of works which Mr. Buchanan then made; which was but the commencement of a series of importations of the first consequence, and which now greatly enrich the stores of art in this country.

The works of Rubens in general must always hold a very high place in art. His great compositions are magnificent, and possess a unity and splendour, which has never been surpassed. His Landscapes equal those of Titian.—His Portraits are depicted with truth, and are full of character,—and his Lion Hunts possess an energy and force of action, that set all rivalship on that score at

defiance. The Royal Gallery of Munich may be called the Court of Rubens,—it is there that we see him in all his glory. At the same time it must be allowed that England now possesses many capital works of this great master, of whose great excellences we are enabled fully to judge.

An elegant writer in speaking of the landscape of Rubens, says—"In the grandeur of his landscape he is no way inferior to Titian;—the picturesque forms of his rocks and trees; the deep shadows of his glades and glooms; the watery sunshine, the dewy verdure, the airiness and facility of his touch, exhibit a charm, and show a variety of invention, which form a striking contrast with the mild serenity and uniform glow we admire in the fascinating productions of Claude."

In regard to the process of his colouring, the following extract from his own lessons may be given; and it will be found to correspond precisely with the practice he followed in the painting of those pictures which the celebrated Hacquin of Paris transferred from old panel to canvas;—"Begin," says he, "by painting in your shadows lightly, taking particular care that no white is suffered to glide into them—it is the poison of a picture except in the lights;—if once your shadows are corrupted by the introduction of this baneful colour, your tones will no longer be warm and

transparent, but heavy and leady.—It is not the same (continues he) in the lights; they may be loaded with colour as much as you may think proper; provided the tones are kept pure, you are sure to succeed in placing each tint in its place, and afterwards by a light blending with the brush, or pencil, melting them into each other without tormenting them; and on this preparation may be given those decided touches which are always the distinguishing marks of the great master."

Rubens in his later period resided principally at Antwerp, where he died in 1640, and was interred in the church of St. Jacques. A fine picture, in which the portraits of his family are introduced, is placed over his tomb, in which he is himself represented in the character of St. George, in compliment to the honour conferred on him by Charles the First, who had knighted him on account of his services, and of the personal esteem which he had for him.

Rubens was in every respect a great painter, an eminent scholar, and a perfect gentleman.

VANDYCK.

Born in 1599.
Died in 1641, aged 42.

In sublimity and delicacy of sentiment, in the elegance and grace of his characters, and in the correctness of his design, this amiable painter has probably surpassed his master. Great as the talents of Rubens were, powerful as his compositions are for their grandeur, their fire, and their splendour, yet if *he* is to be regarded as the Michael Angelo of the Flemish school, so with equal justice, may Vandyck be considered as the Raphael; —less powerful, but more chaste; less aspiring to the grand, but with more refinement of expression. A strict analogy may be traced by the critical observer between the relative qualities of these masters, and the balance between Rubens and Vandyck will in many particulars be found in favour of the latter.

The works of Vandyck have been long regarded with much favour in England; he is one of those masters whom we are accustomed to see when young, and whose works make a first and lasting impression upon us. The unaffected and genteel ease of his characters, the truth and simplicity with which they are repre-

sented, the suavity and brilliancy of his colouring, all combine to render his portraits peculiarly interesting. The Ecclesiastic, the Statesman, the Private Gentleman, are all as distinctly marked, as if we saw the characters themselves before us, while the facility and beautiful pencilling with which his portraits are executed leaves nothing to be desired in that particular branch of the art.

It has been asserted, that jealous of the talents of Vandyck, Rubens had advised him to confine himself to portrait-painting; without giving credit to the authenticity of this report, for Rubens was of a most noble and generous disposition, it cannot but be lamented that this accomplished painter had not bestowed more of his time and attention upon those works of an historical nature in which he has given such proofs of distinguished talent; and that the greater part of his time was devoted to the painting of portraits,—for however admirable these may be, and certainly no master ever excelled Vandyck in that particular department, yet such must always be considered as holding a secondary place, when compared with historical painting or the happy union of landscape with figures. Had Raphael never painted but portrait, the name of Raphael would only have been known to us as that of Moroni, or of any other excellent painter of portrait.

Having made these few remarks in regard to the character of this eminent painter, we shall now mention his pictures which were in this collection.

1. Family of King Charles the First—Mr. Hammersley—1000 guineas.

Afterwards sold to the Duke of Richmond,—a capital picture of the master.

2. Charles the First—a single figure.
3. Earl of Arundel.

This is the celebrated portrait of Thomas Howard, Earl of Arundel, one of the first great encouragers of the arts and sciences in England, and who formed the celebrated collection of marbles since known by the name of the Arundel marbles, of which the University of Oxford now possess a part, and the Pembroke Collection another branch of them.

This fine portrait was missing out of the Orleans Collection when Mr. Slade made the purchase of the Flemish school; and he was allowed a deduction of 10,000 francs out of the sum which he engaged to pay for the purchase. It was afterwards in the collection of Monsieur Robit, and when Mr. Bryan purchased that collection for Sir S. Clarke, Bart. and G. Hibbert, Esq. in 1801, it came with those pictures to England, and was

purchased by the Duke of Bridgewater for 500 guineas.

This portrait, which is now in the collection of the Marquis of Stafford in Cleveland-row, is, in point of fine character and facility of execution, one of the finest works of the master. It hangs in one of the drawing-rooms next the window to the Green Park.

4. Duke of York.
5. An English Gentleman.
6. An English Nobleman.
7. His Lady.
8. A Widow Lady.
9. The Princess Falsbourg.
10. Portrait of Snyders—the Earl of Carlisle—400 guineas.

This is another of the very capital portraits by Vandyck, and is now at Castle Howard.

Among the many fine pictures of the great masters which the author of this compilation has been the means of bringing to this country, none is more interesting than the celebrated portrait of Charles the First, which was purchased for him by Mr. Irvine in Rome, out of the Bernini palace, and which is now in the collection of his present Majesty. This picture was painted by Vandyck in three views, a full face, profile, and three-quarters, for the purpose that the Chevalier Bernini

should execute a marble bust from it. On the bust arriving in England, Queen Henrietta Maria wrote a complimentary letter to the Chevalier, which was preserved among the documents of the Bernini family, and was received by Mr. Irvine when he purchased the picture. This curious document was put into a slight frame with a glass by Mr. Buchanan, and delivered by him to the late Mr. Henry Tresham, R.A. on account of Mr. Champernowne, when the picture became the property of that gentleman; and it is believed that it remained in the possession of Mr. Tresham at the time of his death. The late Walsh Porter, Esq. purchased the picture from Mr. Champernowne; but he either was not aware of this curious document, which ought never to have been separated from the picture, or Mr. Champernowne had himself forgotten the circumstance of its being in the hands of Mr. Tresham. It was no doubt sold at the sale of Mr. Tresham's effects, or passed into the hands of his relatives.

The picture itself of Charles may be considered of importance, not only as a fine work of the master, but as being one which conveys the most perfect resemblance of that illustrious patron of the arts. It is painted with the same facility of touch and breadth of manner as the portrait of the Earl of Arundel above cited. The portraits of both of

these illustrious characters have been engraved by Sharp from these two pictures.

England possesses many capital works by Vandyck—hardly any collection of consequence is without one. Among those which are eminently fine, besides the three particularly above remarked, may be cited the portrait of the Abbé Scaglier, a full-length, in the possession of Sir Thomas Baring, Bart. and a half-length of Queen Henrietta Maria painted in his most delicate manner, which is in the possession of Alexander Gordon, Esq. of Edinburgh. The Marquis of Stafford possesses a beautiful picture of the Virgin and Child by Vandyck; and the Countess de Grey has also many fine pictures of this master.—The pictures by Vandyck at Warwick Castle are well known to every lover of art.

One of the finest pictures of this master is a gentleman standing at full length, accompanied by a dog, which is in the possession of the family of Van Steers at Antwerp, to whom the Chapeau de Paille by Rubens formerly belonged. Mr. Buchanan offered Mr. Van Steers a large sum for this portrait of Vandyck, but could not obtain it. It may now probably, however, be attained from the family of Van Havre, owing to the death of the old Baron Steers.

DAVID TENIERS, JUNIOR.

Born at Antwerp in 1610.
Died . . 1694, aged 84.

The Flemish school, although principally celebrated for its compositions upon a large scale, as in opposition to that of Holland, nevertheless possessed some artists who were esteemed for their compositions in small, of whom David Teniers, junior, takes the lead.

Teniers received the principles of his art from his father, and formed himself upon his design of subject; but he was also the disciple of Adrian Brouwer, and likewise studied in the school of Rubens, from whose precepts and directions, especially in the art of colouring, he received great improvement.

No artist has ever appeared who possessed a greater versatility of talent than Teniers, especially in his imitations of all the masters of the different schools, termed by the Italians *Pasticci;* and in making this sort of studies, he formed for himself a manner, distinguished for the facility of his execution, the freedom of his touch, and a purity and clearness of colouring in which he has been surpassed by no master in any of the schools of painting; his skies possess that clear and silvery hue, his figures that transparent and spiritual

touch, which constitute a great part of the beauty of this master's works.

Teniers painted interiors, generally representing parties of Flemings in the lower stations of life; they carry with them a character, and have the true stamp of Nature impressed on them, in such a manner as to render them interesting to every observer. He frequented the meetings, feasts, and sports of the peasantry, studied the manners, attitudes, actions, and passions of every age and sex, so as to be enabled to give an interest to his fêtes and *kermesses* which has made them the admiration of the connoisseur of painting, and given them a place in the first cabinets of Europe.

Teniers possessed a much better and a more refined taste in the representation of those subjects than any of the other masters of the Flemish, or of the Dutch schools. He has avoided that vulgarity of character and of expression, which are to be found in the works of the two Ostades, and those objectionable representations which are too often to be met with in the works of Adrian Brouwer and Jan Stein. He associated indeed with the lower classes, as these other masters had done; but it was to study their manners and habits, not to enjoy their company.

Teniers had the good fortune to possess the patronage of some of the most distinguished con-

noisseurs of painting of his own period.—The Archduke Leopold was his first patron, and laid the foundation of his future fortune. Don John of Austria and Christina of Sweden both appreciated and rewarded his merit, and the King of Spain admired his works so much, that he took him into his service, employed him constantly for several years, and had an apartment in his palace appropriated to his works, which received the name of the Teniers Gallery. In this chamber some of the best of Teniers' works were to be found, and it remained untouched until the arrival of the French army at Madrid, when this and the other galleries and collections in that country suffered a revolution.

The pictures by Teniers in the collection were as follows:

1. The Chymist—valued at 150 guineas.
2. The Guitar Player—valued at 50 guineas.
3. An Old Man.
4. The Smokers—200 guineas.

In the possession of Mr. Erard of Paris.

5. The Game of Tric-Trac—G. Hibbert, Esq.—300 guineas.

This picture is now in the possession of T. Penrice, Esq. of Norfolk. It is one of the fine and silvery pictures of the master, possessing great force and clearness.

6. The Gazette—Sir Philip Stephens—300 guineas.

This is one of the capital works of Teniers.

7. The Ale-House and Smokers—(Estaminet).
8. Le Cabaret—W. Beckford, Esq.—This, and the preceding one, 500 guineas.
9. The Shepherd.

Besides the above pictures of Teniers, this country possesses many fine works of this master, among which may be classed the famous picture of Le Teniers aux Chaudrons, formerly in the Calonne Collection, now in the possession of the Duke of Bedford ; les Œuvres de Misericorde, formerly in the Teniers Gallery of Madrid, afterwards purchased by the author of this work, in the collection of Monsieur de Talleyrand, and now in the possession of Edward Gray, Esq. of Harringay House, Hornsey; a Kermess in the Stafford gallery. Mr. Erard of Paris possesses another capital picture, which was formerly in the Teniers Gallery, representing the Prodigal Son rioting with harlots, which, with a fine picture of a Corps de Garde, was formerly in the Teniers Gallery of Madrid, and both were consigned to Mr. Buchanan from Madrid in 1813. The above three pictures from the Teniers Gallery formed a suite with that now in the collection of the Duchess de Berri at Paris, called

"Le Jambon," which is likewise one of the capital pictures of the master. They are all painted on copper about the size of 30 inches by 22.

Another celebrated picture of this master, painted in a large and free manner, is known by the name of "Le Manchot." It was purchased by Mr. Buchanan from Monsieur de Talleyrand, and is now in the possession of Alexander Baring, Esq. M. P.

The gallery of Munich possesses several capital pictures by D. Teniers, among which is one of Peasants dancing to a Violin Player, who stands on the top of a barrel in the centre of the picture. The figures in this subject are of his largest cabinet size, and it is probably his chef d'œuvre.

Although the works of Teniers, of Ostade, and of Jan Stein, who have all painted subjects of the same class, equally impress us with a true representation of nature, still there is a total difference between them in the manner of their execution. The works of Teniers are uniformly of a silvery and gray cast in their execution, with a sharp, free, and clear touch. Those of Adrian Ostade are generally of a golden and warm hue, and run much to an olive colour; they are likewise more laboured and finished than those of Teniers. The works again of Jan Stein have a clear and ruddy cast in the flesh, while the

shadows run often into browns. Some of the last master's works are painted in a clear and light manner, possessing great freedom of touch and high finishing, being painted with what the French term "une touche spirituelle," which is considered his finest manner, and his works of this class are very rare; one of his finest pictures is that which was in the possession of the late Walsh Porter, Esq. consisting of many small figures disposed in various groups in a fine landscape. One of these groups represents a party playing at bowls, in which the different characters of the tailor, the shoemaker, the parish clerk, &c. are truly given; the domestic animals and fowls in this are painted equal to G. Dow, while the landscape rivals that of Wouvermans. A capital picture by Adrian Ostade, representing a dance of villagers, was in the collection of Mr. Crawford, and is now in that of Mr. Penrice of Norfolk, who also possesses the fine picture of the Tric-Trac players by Teniers, which was in this collection.

REMBRANDT VAN RYN.
Born 1606.
Died 1674, aged 68.

Rembrandt Van Ryn, was so called from being the son of a miller, who resided on the banks of the Rhine between Leydendorp and Leyden; but the real name of the family was Gerritz, by which name he has signed some of his early pictures.

The genius of Rembrandt was powerful and original; he studied at Amsterdam under Jacob Van Zwaanenburg, Lastman, and Jacob Pinas, but he followed their instructions only in so far as to derive a knowledge of drawing and of colouring, to enable him to strike out a manner and execution of his own, which was perfectly novel.

A late writer has said, " He was indebted for his greatest improvement to the vivacity of his genius and his attentive observation of nature. She was the oracle he most consulted; his father's mill was his *attelier*, the peasants who frequented it his models, and their manners and conversation the extent of his ideas. He studied the grotesque figure of a Dutch boor, or the rotund contour of the bar-maid of an ale-house, with as much precision as the great artists of Italy have imitated the Apollo Belvidere, or the Venus de Medicis, These studies were not likely to conduct him to the noble conceptions of Raphael, but they were

still the road to simplicity and nature, which will always lead to certain popularity. Celebrity, sometimes so difficult to acquire, and which is too often refused to merit, unless accompanied by intrigue, made its way to Rembrandt in the obscurity of his father's mill, and led him to fortune and to fame."

Rembrandt's first manner was high finishing, and his portraits painted at that period were clear, and highly laboured, with an enamel almost like the pictures of his scholar Gerard Dow. He afterwards broke loose from what he conceived to be a tame manner; and he adopted a bold, dashing, and fantastic style of execution, which on minute examination appears as if his pencil had run mad. There is, however, "method in his madness;" for with a variety of colours laid on pure, and as by accident, he has so blended them together in the last glazings of his pencil, as to produce a harmony of tone which is quite surprising; and he has often laid various strata of pure colours, bearing an affinity to each other, so close together, or heaped one of them upon the other (each still being distinct to close observation) as to produce at a little distance a most brilliant and magical effect.

Although Rembrandt cannot lay any claim to being ranked among those masters who are cele-

brated for design, yet his pretensions as a colourist and his great originality of style place him among the most eminent masters of the Flemish and Dutch schools. The *clair-obscure* in his pictures possesses an effect which is quite magical, especially when these are kept by themselves, and are not brought into contact with the more splendid works of Rubens or of Titian. He perfectly understood the different colours which were friendly or inimical to each other, and he produced a harmony in his pictures, which, notwithstanding their being often too dark, is still very wonderful.

It has been the fashion to admire Rembrandt at one time, and to place him above his level; it has also been the fashion to decry him, and to rank his talents below par. He has great beauties and great faults in his pictures; and the judicious connoisseur will not allow himself to be led into either extreme, in forming an opinion of his merits, nor will he compare his works to the broad splendor of Correggio, merely because he was a complete master of the principles of *clair-obscure* in his own way. He is a master who possesses great science, in so far as colouring extends; but his style of design is by no means to be imitated: his composition as a whole is often grand and simple, and his figures full of truth and character; but a want of choice in these

is conspicuous, and it rarely occurs that he gives any degree of nobleness to his principal figure.

In landscape Rembrandt has likewise adopted a manner which is perfectly original. His landscapes are in general simple, but grand and powerful in their effect; and it is to be regretted that he did not devote more of his time to this particular branch of the art: they are exceedingly rare, and to be found in very few collections. That which this collection contained, known by the name of the Mill, and now in the possession of the Marquis of Lansdowne, is one of the most celebrated of this master. Although the subject there given is only a view of his Father's Mill on the banks of the Rhine, yet he has contrived to produce a breadth of effect, a power and solemnity of tone in the representation of this scene of nature, which peculiarly belongs to himself.

The landscape of Rembrandt has often been destroyed by the introduction of female figures—a Bathsheba—a Susannah and Elders—Nymphs bathing, &c. &c. wherein we see a splendid, but misapplied effect of *clair-obscure*, which would have been much better bestowed on the landscape itself.

In portrait Rembrandt possesses great force of character, and where he has been fortunate in his originals his portraits are admirable; they are, however, very often of persons of a vulgar cha-

racter, in which case his pictures become objects of admiration only from the wonderful facility of execution which has been displayed by the painter, and the truth and strict conformity to nature in the person represented. He appears to have amused himself frequently in rendering his portraits as ugly as possible, and has adopted a large and broad touch for that purpose, which has caused it to be jocularly said, that such portraits were the beauties of Rembrandt.

The pictures in the Orleans were as follow:

1. Portrait of a Fleming—valued at 200 guineas.
2. Portrait of his Wife—valued at 150 guineas.
3. A Burgomaster—valued at 300 guineas.

W. Morland, Esq. afterwards sold this, by Mr. Christie, at the sale of Mr. Morland's pictures, to Mr. Woodburne, for 400 guineas.

4. The Cradle.

This picture was afterwards sold to Payne Knight, Esq. M. P. for 1000 guineas; it is one of the most celebrated pictures of this master.

5. The Mill—W. Smith, Esq. 500 guineas.

Now in the possession of the Marquis of Lansdowne, who paid 800 guineas for it.

6. St. Francis.

From Rembrandt being the inventor of a new

manner of colouring, it may be worth while to give some account of his first process, as has been done in the appendix in regard to Raphael, Titian, Rubens, &c. &c. from the observations which M. Hacquin of Paris was enabled to make, by removing the old ground or *impression*, as the French call it, from the pictures of these masters.

It appears that Rembrandt generally prepared his pictures, as the Venetians had done, on a white ground, over which he *scumbled* lightly a clear and transparent warm colour; over this he passed olive glazings which became the principal ground colour of his pictures, and, like Adrian Ostade, he glazed the same olive colour upon itself, so as to bring it to any depth or richness, and often produced his lights and shades by the means of one colour only; this appears to have been his practice, especially in his landscape, in the progress of which, and in his first glazings, he often introduced the fine siftings of ground gold, which help to produce that great transparency of depth and richness of tone, which are to be found in his shadows, and the particles of which are discoverable by a strong light on his pictures, or when an old varnish comes to be removed. The mode of producing his lights was always by masses of different colours, bearing an affinity to each other, laid on pure, and which, when examined

closely, seem to have been placed together by the effect of chance, but which all appear at a short distance to harmonize. His pictures which have been painted with the most apparent facility are those which have been most admired; of which may be cited the little picture of the adoration of the Magi, lately in Mr. Angerstein's collection, and lately purchased by the Government, which far surpasses that in his more laboured manner, also in the same collection, called *La femme adultere.* One of the most capital pictures in his broad and rich manner, and on which also he has bestowed great pains to render it a chef-d'œuvre, is that known by the name of the Centurion, which was formerly in the possession of Sir Thomas Baring, and is now in the collection of his present Majesty.

The amateurs of Rembrandt are often apt to carry their admiration of his works too far. As a colourist he has produced effects which are wonderful in themselves; but when we regard the general colouring of his compositions more critically, and with reference to the works of Rubens, one of the great contemporaries of that period, they suffer in a manner which can hardly be credited. In the gallery of Munich, where many of the most celebrated compositions of Rembrandt are brought into contact with the works of Ru-

bens, they appear to have lost their charm;—they look spotty, and like masses of black and white, when compared with the general glow of colouring and the splendour of harmony which pervade that great master's works.

Without however drawing any comparison between the works of Rubens and of Rembrandt, which would prove so fatal to the latter, we should judge of him only upon his own merits, and thence draw our conclusions. The force and scientific blending of his colouring; the magic of his *clair-obscure;* the breadth and facility of his touch; the truth and strong character of his portraits, are all points which are deserving of admiration, and worthy of study: but it must at the same time be remembered, that he was totally deficient in the higher qualities of the art;—in sentiment and in the *moral* of painting, he was a man of a low and vulgar taste, whose original habits and prejudices had never been got the better of by the force of education;—a great colourist without any refined idea of drawing; an artist who painted objects simply as he saw them in the coarsest nature, without the smallest elegance of conception, sublimity of character, or any one of those requisites which constitute in painting *le beau ideal.* In short, were we to mention two names, whose works in some of the attributes of

perfection bear some analogy to each other, but who in the more important branches of the art form the most perfect contrast to each other, it would be the names of Correggio and Rembrandt.

GERARD DOW.

Born at Leyden 1613.
Died . . 1674, aged 61.

Gerard Dow was the scholar of Rembrandt, from whom he learned the principles of colouring and a knowledge of chiaro-scuro; but the pictures which most pleased Gerard Dow were those which Rembrandt had painted in his youth, before he adopted that great *bravura* of pencilling which characterise all those works which he executed at a more advanced period.

Gerard Dow may be considered as having carried the art of painting in the department which he adopted, to a greater degree of perfection than any other of the Flemish masters. He painted small interiors consisting of but few figures, but finished with a truth and delicacy which left the works of all his competitors in the distance. His carnations are pure and brilliant; his shadows are deep, clear, and rich toned; every object in the apartment is represented with an exactitude

which nothing in painting can surpass. His animals, poultry, vegetables, are painted with a force and freshness of colouring which reflects nature in miniature: and, above all, he scrupulously avoided that vulgarity of character which seemed so much to delight his master. His subject, although generally representing persons in the lower ranks of life, is well chosen; and there is always something pleasant and cheerful in the countenance of his females, although they may be but market-women.

The prices given for the fine works of Gerard Dow have always been very high; and, more especially of late years, they have become exceedingly scarce.

In this collection there was only one of that class.

1. Player on the Violin—J. Davenport, Esq.—300 guineas.

This picture was again sold by Mr. Christie, at the sale of that gentleman's pictures in 1801.

2. Old Woman and Lamp.
3. A Dutch Woman.

A few pictures of the finest class of this master's works have been brought to England since the period of the French revolution. One of these, his own portrait, is in the Stafford Collection, and was brought to this country by the late

Mr. Bryan; another is that in the Grosvenor Collection, formerly in the Choiseul, which was brought over by Mr. Erard; a third from the same collection, the Poulterer's Shop, was purchased by Mr. Beckford in Paris, and is now in the collection of the Right Honourable R. Peel, M.P.; a fourth, likewise, from the Choiseul Collection, *l'Epiciere*, the Grocer's Shop, was purchased by the author of these sketches in Paris, for £1000, and is now in the collection of his Majesty; a fifth, the Hermit at Devotion, a picture formerly in the celebrated collection of Randon de Boisset, was also consigned to Mr. Buchanan from abroad, and is now in the collection of Alexander Baring, Esq.; and to show how much the works of this master are still prized in Holland, Mr. Buchanan made an offer, in the year 1818, to Mademoiselle Van Winter of Amsterdam, of 17,000 florins, for a small picture by G. Dow of a Girl looking out at a Window with a Basket of Fruit in her Hand, which was rejected by that lady. It is true, that this small picture may be considered as the most exquisite example of the works of this master. The actual offer then made to Mademoiselle Van Winter was 30,000 florins in money, for this Gerard Dow, and a Sea-piece by Albert Cuyp; of which, 17,000 were specified for the G. Dow, and 13,000 florins for the Cuyp.

PHILIP WOUVERMANS.

Born at Haerlem in 1620.
Died . . . 1668, aged 48.

This eminent and most popular painter, whose talents were for a great part of his own lifetime not sufficiently appreciated, was born at Haerlem, and was the scholar of Wynants, whom in the course of a few years he very far surpassed, although full justice was not rendered to his superior merit.

There is no amateur of painting, however fastidious he may be, whether a lover of the Italian or of the Flemish school, but must be pleased with the works of this master. His subjects are always treated with fine taste and judgment; his figures are elegant, full of character, and of fine proportions; his horses are of the most noble race, and are painted with the greatest perfection; and his landscape is rich, varied, and aërial.

The pencil of Wouvermans is mellow, his touch is free, and his pictures are finished with great delicacy; his distances recede with true perspective beauty; and his skies, trees, and plants are exact and beautiful representations of nature.

In the Orleans Collection, are the following pictures of this master.

1. Departure for the Chase—John Davenport, Esq.—200 guineas.
2. Return from the Chase—valued at 200 guineas.
3. The Stable—valued at 200 guineas.
4. Hawking—valued at 200 guineas.

England possesses many of the finest works of Philip Wouvermans, and it is difficult to point out what are the most capital among so many which are excellent. Of those that have been always celebrated, a few may be named.

His Majesty possesses the famous picture of the Hay Harvest formerly in the collection of Schmidt of Amsterdam, brought to England by Lafontaine. Sir Simon Clarke, Bart. possesses the Coach and Six Gray Horses formerly in the collection of M. Gildemester.—Mr. Duncombe has a grand landscape with figures hawking, brought to England by Mr. Elwyns. Mr. Gray possesses *les Sables*, formerly in the Choiseul, purchased by Mr. Buchanan from Monsieur de Talleyrand, and also a fine large Hunting Piece, bought of Monsieur Reynders of Brussels. Mr. Alexander Baring has the famous picture of *la Ferme au Colombier*, also purchased by the author of this work from Monsieur de Talleyrand. Mr. Secretary Peel possesses the celebrated little picture of Fishermen on the Sea Coast, painted for Elizabeth of Spain, and

which was among the last fine pictures which Wouvermans painted,—the royal arms are on the panel. This picture was one of the set of capital pictures which came to Mr. Buchanan from Madrid in 1813, when he received the famous Raphael of the Escurial, now in the gallery of Munich. The Marquis of Stafford possesses the little Hay Cart, which has been engraved by Strange; and Mr. Lucy the Hunting Piece, from the collection of the Count Morel de Vindé.

There are many others of high note which might be cited, but no one of them probably can be compared to the large picture which is in the collection of Monsieur Van Loon of Amsterdam, in which there is a fine gray horse, foreshortened, which stands above fifteen inches high. Mr. Buchanan made an offer of 1000 guineas for this picture, which was not accepted. Monsieur Van Loon now possesses one half of the famous collection of Dutch pictures of Van Winter, having married one of the ladies of that family. The collection of Van Winter, when entire, was the finest in Holland. The Gallery of Dresden contains about eighty pictures of this master, but the greatest part of them have suffered from having been injudiciously cleaned.

FRANCIS MIERIS, THE OLD.

Born at Leyden in 1635.
Died . . 1681, aged 46.

This painter was the scholar of Gerard Dow, and ranks next to him, of the various masters of the Dutch school who have painted in that particular manner. In some respects he has been considered superior to his master, especially in design, and as possessing greater freedom of pencil: be this as it may, we certainly do not meet with works of Mieris of so much importance, as we do of Gerard Dow, and therefore we must, at the present day, place Gerard Dow before him.

In this collection there were:

1. The Chemist—valued at 150 guineas.
2. A Picture of Bacchanalians.
3. Woman eating Oysters.

A beautiful little picture of this master is in the collection of William Wells, Esq. of Redleaf in Kent,—another, called *l'Enfileuse des Perles*, was in the collection of Monsieur de Talleyrand; and a third capital example of this master is in the collection of the Right Honourable R. Peel, formerly in the Cabinet de Praslin.—His fine pictures are exceedingly rare.

G. NETSCHER.

Born at Heidelberg in 1639.
Died . . . 1684, aged 45.

Although this master cannot be placed on a par with the preceding one, and some of his pictures have a degree of affectation which is totally inconsistent with good taste, still many of his works possess considerable merit, are clear and transparent in their colouring, and finished with delicacy of touch.

The Orleans Collection possessed some of the best pictures of this master.

1. Portrait of Netscher.
2. The Gypsies.
3. Hagar.
4. The Riposo.
5. Offering to Venus.
6. The Schoolmistress—valued at 200 guineas.
7. The Bird in the Cage—valued at 200 guineas.

One of the best of these pictures is now in the possession of the Duchess de Berri; another is in the collection of the Right Hon. Mr. Secretary Peel.

ADRIAN VANDER WERFF,

CALLED

CHEVALIER VANDERWERF.

Born at Rotterdam in 1659.
Died . . . 1727, aged 68.

He was the scholar of Eglon Vanderneer, a master whose fine works are very scarce; and he imitated the works of Mieris. His drawing and composition are good—and he painted historical subjects of a small size. His best works are in the gallery of Munich; but too many of these being there brought together, without possessing much variety of colouring, creates an unpleasant monotony, and gave rise to the remark, that if Rembrandt's pictures possess too much salt, those of Vanderwerf have too much water in their composition.

Those in the Orleans Gallery were—

1. The Fish Merchant—valued at 100 gs.
2. The Egg Merchant—valued at 100 gs.
3. The Judgment of Paris—valued at 150 guineas.

The genuine and fine coloured pictures of this master are scarce; one of the finest in this country is that which belongs to Mr. Gray of Harringay-House, Hornsey, and was formerly in the collection of Monsieur de Talleyrand.

Having given the details of so important a collection as the Orleans, one which may be considered as taking the lead in point of consequence, and as giving a tone and a fashion to the importation of such works from the continent; it may not be improper, before proceeding with an account of other importations of works of art into this country, to introduce a short sketch of the history and progress of the art in this and a neighbouring nation, rivals in the arts and the sciences, as they often have been in arms.

When Europe had in some measure emerged from that state of ignorance and barbarism into which she had been plunged for so many centuries, the progress of society towards civilization was the natural result of the safety afforded by her political institutions, and the subsequent cultivation of literature and of the arts and sciences.

France was among the first of those countries which united the polish of literature to the chivalrous ideas inseparable from that state of military feudalism which had so long prevailed; and although the sovereigns Charles V. and VI. and also Marguerite d'Ecosse*, about the period

* In Paccard's History of the Progress of Literature under these monarchs, the following anecdote is given: "*Sous Charles V. et Charles VI. brilla Alain Chartier,*

of 1460, had given the greatest encouragement to learning and men of letters, still it was to Francis the First that France was indebted for a steady cultivation of the arts and sciences and a general diffusion of good taste.

François Premier was a prince of amiable and gay dispositions; his court was the most elegant and splendid in Europe. He was not only the patron of polite literature and of the fine arts and sciences, but in feats of arms he was personally the most gallant and courageous knight of the age. "Nous sommes en France, disait-il, cinq chevaliers qui pouvons rompre une lance à tout venant; Bayard, Montalembert, Lapalice, Xaintrailles, et moi."

Francis not only encouraged native talent, but invited many foreign artists of eminence to his court; he employed men of science and learning to secure for him the finest works of art which

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secretaire de ces deux rois, dont il fit les delices et l'admiration, par son esprit et son eloquence.

"*C'est lui que Marguerite d'Ecosse, premiere femme de Louis XI. alors dauphin, baisa sur la bouche.—Quelques seigneurs ayant paru choqués de cette extrême faveur accordée au merit, l'ingenieuse princesse leur fit cette reponse:* Je n'ai point baisé l'homme, *leur dit-elle,* mais la bouche qui a prononcé tant de belles choses."

could be procured in foreign countries; and he was the first to introduce into France that taste for objects of sculpture and of painting, which afterwards so much enriched her collections. Charles V. encouraged the arts from policy and from vanity; François Premier from a real love of them.

Generous and brave, and the most courtly prince of his time, it was a fortunate circumstance for his country that Francis lived at a period when his love for the arts and his naturally fine taste had a wide range for action; he lived in the golden age of art, when Raphael, Correggio, Michael Angelo Buonarotti, Leonardo da Vinci, and Titian, were at the zenith of their glory. He profited by the rich opportunity which was afforded him; and those who could not avail themselves of invitations to his court received ample commissions to execute for him works which were calculated to add lustre to his reign.

Francis left behind him an example, which it became a pride and an honour to follow. Amongst his most successful imitators in France as patrons of art, may be ranked Philip, Regent Duke of Orleans.

Henry VIII. was contemporary with Francis I. and the Emperor Charles V.—His court, like that of these monarchs, was splendid; and as appertain-

ing to splendour, he encouraged those painters whom chance had thrown in his way.—Sir Thomas More was an amateur of the art, *de cœur*, and introduced Holbein to the notice of the king, who gave him employment. It was not, however, until the period of Charles the First, that a refinement of taste and an extensive encouragement of the fine arts began to attract the attention of any of our British monarchs.

The same fine taste which spread itself so generally in France during the period of Francis the First was, under that illustrious patron, Charles the First, introduced into England, and flourished during the reign of that prince. The magnificent collections of marbles and of paintings which he formed, surpassed any thing of the kind which then existed in Europe. The cultivated and refined taste of the king himself, joined to a perfect knowledge of the works of the great painters, and aided by those eminent connoisseurs, James Villiers, Duke of Buckingham, and Thomas Howard, Earl of Arundel, enabled him to make such selections as did credit to his choice and honour to the country. The day of the great masters of the Italian schools had indeed passed over, and he could not possess the same advantages in that respect as Francis the First; still, like Francis, he employed men of ability to purchase for him in foreign countries whatever

could be obtained most precious of the great schools, and he succeeded in bringing together many fine pictures of Raphael, Correggio, Titian, Giorgione, Leonardo da Vinci, Julio Romano, and other great masters; while he gave immediate employment to those who at that period made a figure in the world of art, among whom were the two eminent Flemings, Rubens and Vandyck. The catalogue of the pictures which were thus brought together will give some idea of the splendour of the royal collection which England possessed at that period.

The interval which succeeded the dispersion of that magnificent collection down to the reign of our late worthy and beloved sovereign, *George* the *Third*, may, in so far as regarded the arts of painting and of sculpture, be compared to a return of the dark ages. A whole century passed over without any species of public encouragement being given to them, and we were remarked as being the only country in Europe who had neither a taste nor a love for them.—Voltaire, Montesquieu, Winkelmann, Mengs, and many other writers, endeavoured to ascertain the physical causes of such a total apathy to those arts, which so much engaged the attention of every other state in Europe, and attempted to prove that it arose principally from climate and a phlegmatic constitution, forgetting

that there were such things in this country as education and fashion, which generally had a powerful sway over the minds of its inhabitants, and that so long as the government did not think it worth its while to set the example by an encouragement of the arts and sciences, every one was contented to remain *in statu quo.* Such was the force of habit—such the power of example, that in so far as regarded the fine arts, a hundred years had actually stamped us with another character since the days of Charles the First.

His late majesty, with a natural love for the arts of painting, of poetry, and of music, and with that clear and sound judgment which pointed out to him of how much importance the cultivation of a taste for the arts and sciences was to Great Britain, not only as a power of the first rank in the political scale of Europe, but more immediately as a country so purely mercantile, and so much dependent upon the good or the bad taste which might be introduced into the various branches of her manufactures; willingly patronised and gave every aid towards the formation of an Academy of Arts. The Royal Academy was actually formed in the year 1768, and it had the good fortune to have a Reynolds appointed as its President; a man who possessed within himself the rare talents of being a most able painter, and an

elegant writer,—a man equally capable to instruct by his precepts, and by his example. The works of Sir Joshua will always stand as models for his own school; his Discourses will ever remain the admiration of every amateur of painting in the various countries of Europe.

That love of art which had for so long a period been dormant and almost dead began to revive with this institution; the powers of several eminent writers were put forth to call it into action: men began to see that the fine arts had been shamefully neglected, and that England had in that respect fallen far behind her neighbours. A correspondent exertion was therefore considered as necessary to bring up her lost way; the Discourses of Reynolds, the Essays of Barry, the writings of Burke, all tended to open her eyes to these subjects, and from that period a material alteration was observed to take place in the progress of art in this country, and to engage more particularly some of those leading characters, from whom that taste and fashion, which are calculated to influence the general opinions of society, are expected to emanate.

That love of art which in many countries of Europe has of a sudden made such rapid progress in promoting the advancement of science, has in England moved with a slow, but a sure and steady

pace. Year after year it has gained ground, and acquired force and vigour. Experience has proved that from the culture of the fine arts the useful arts derive their best nourishment and support; that the greatest glory which a country can possess, is that wealth which springs from a liberal and enlightened encouragement of the arts and sciences; and general opinion has for some time manifested a conviction, that the period was arrived, when England, great and powerful in her resources, should, in point of public Institutions of Art, be placed on a par with her neighbours.

To our present gracious sovereign has devolved the glorious task of embodying, concentrating, and giving full force and effect to that public spirit; and the present epoch will ever be memorable in the history of this country, by his Majesty having declared his pleasure that England shall possess a Public and National Gallery of the works of the great painters, and thus given a pledge to his people, that the period of GEORGE THE FOURTH will be to ENGLAND, what that of FRANÇOIS PREMIER was to FRANCE.

THE

CALONNE COLLECTION.

THE collection of Monsieur de Calonne, who, previous to the Revolution, had been Prime Minister of France, was one of the most important in that country. Seeing a storm gathering in France, he, at an early period, transferred the principal part of his property to England, of which his celebrated collection of pictures formed a part—and he fully intended to spend the remainder of his life quietly in England, in the peaceable retirement of a private gentleman. Circumstances, however, afterwards occurred which induced him to alter this determination. He was invited to join the French Princes and Nobility who were at Coblentz, and his fortunes were made the sacrifice to his feelings of loyalty and duty.

The collection of pictures belonging to Monsieur de Calonne was one of the first objects which could be rendered available to his views: he pro-

cured a considerable sum of money upon the credit of it, which he carried to the cause of the falling fortunes of his country.

After some years had passed over, the mortgagees of his property became impatient for a return of the capital advanced, and the splendid collection of pictures of Monsieur de Calonne was brought to public sale by Messrs. Skinner and Dyke, on the 23d March, 1795, at the Exhibition Rooms in Spring Gardens.

It is not so easy to give correct information in regard to the sale of this collection generally, as it is of many other of the early collections, where the pictures were sold either by private contract, or by public sale, without any, or but little reserve on the property. All that can be done here is to give the prices at which the pictures were sold by Skinner and Dyke in spring, 1795, and some notice of the collections into which the *principal* pictures afterwards passed; for it must be remarked, that the sale of these pictures, as made by Skinner and Dyke in the first instance, left very few of the pictures of consequence at the real option of the public; most of these having been bought in by the mortgagees, and afterwards exhibited by Mr. Bryan, at his room in Saville-row, for the purpose of being disposed of by private contract; while the residue were again sold at a

subsequent sale made by Mr. Bryan, in the year 1798, along with some pictures of consequence which he had at that time imported from Flanders and Holland. As, however, the original catalogues of the entire collections of pictures which were brought to this country at an early period of the Revolution in France have now become exceedingly scarce, and that it is always interesting to the amateur to know the state of every collection of importance as the same was first presented to the public, in order to be enabled to ascertain whether certain pictures did actually exist therein, so the following catalogue is now given exactly as the pictures were brought forward by Skinner and Dyke.

The importance of such catalogues are best known to those who have been in the habit of attending to the disposal of property of this description. The French people have been long aware of the utility of it; and so early as the year 1740, they began to have the catalogues of all sales printed in a uniform manner, for the purpose of ascertaining origin and of proving identity. In all sales on the continent it has long been the custom to look, not so much to a description of any picture, as to the name of the collection from which it is said to have come. The bare mention of any particular picture hav-

ing come from any one of their celebrated collections, immediately presents the picture itself to the eye of the connoisseur, whether he be in Paris, in London, or St. Petersburgh; and the pictures which formerly existed in the famous collections of the Countess de Verrüe, of the Duke de Valentinois, of the Prince de Conti, the Choisseul, Poulain, Praslin, Randon de Boisset, Robit, Tolozan, Van Leyden, Clos, Solirene, Schmidt, Malmaison, and Talleyrand, with many others, are all as well known to the connoisseur as if the pictures themselves were before him. The present publication will furnish as complete a list as the author can, of such pictures as were imported from the continent since the period of the French revolution; and a subsequent publication will endeavour to supply that want which has hitherto been experienced in regard to those collections which have been formed in England, and of the sales which have taken place in this country itself.

(COPY)

CATALOGUE

OF ALL THAT

NOBLE & SUPERLATIVELY CAPITAL ASSEMBLAGE

OF

VALUABLE PICTURES,

THE PROPERTY OF THE

Right Hon. *Charles Alexander De Calonne,*

LATE PRIME MINISTER OF FRANCE;

SELECTED WITH EQUAL TASTE, JUDGMENT, AND LIBERALITY,

During his Residence in FRANCE, and his Travels through ITALY, GERMANY, FLANDERS, and HOLLAND, and while in ENGLAND;

AT THE

IMMENSE EXPENSE OF ABOVE

SIXTY THOUSAND GUINEAS,

THERE IS ALSO INCLUDED

AN ELEGANT COLLECTION OF CABINET PICTURES,

BEQUEATHED TO HIM BY THE LATE

MONSIEUR D'ARVELEY,

HIGH TREASURER OF FRANCE;

Forming together the most splendid COLLECTION in EUROPE, which were intended for a magnificent Gallery at his late House in PICCADILLY.

COMPRISING

The INESTIMABLE WORKS of the most admired MASTERS of the Roman, Florentine, Bolognese, Venetian, Spanish, French, Dutch, and English Schools.

Which will be SOLD by AUCTION,

BY

Messrs. *Skinner* and *Dyke,*

On MONDAY the 23d of MARCH, 1795, and following Days,

AT THE

GREAT ROOMS, in SPRING GARDENS,

BY ORDER OF THE MORTGAGEES.

INTRODUCTION

TO THE

CATALOGUE.

M. De Calonne, the noble Proprietor of this collection, was, in 1789, building a most magnificent Gallery at his late House in Piccadilly, when the Revolution happened in France. He soon after left England, to join the Princes and several of the French nobility at Coblentz; to assist whom effectually, he not only raised the capital of his fortune, sold his town and country houses, but also mortgaged this valuable Collection.

The Mortgagees last year resolved to sell the same, and had it removed for that purpose to Spring Gardens; but scarce one hundred and fifty Pictures were arranged, when news arrived, that the Empress of Russia would probably purchase the whole Collection, and the Mortgagees thought proper to postpone the Sale, and left sixteen cases unopened, comprehending the largest part of the Collection: however, the Connoisseurs and lovers of the art were permitted to view the one hundred and fifty Pictures that were hung up, during a short time, but not a single article was then offered for sale, so that the whole Collection remains still entire.

That the Public may be assured, that not a single article (Family Portraits excepted) has either been added to or taken from the Collection, a Catalogue,

written by M. de Calonne, is in the possession of Messrs. Skinner and Dyke, as well as the Mortgagees, in which it is expressly specified, that in case a sale should take place, it must consist of none but M. de Calonne's property.

It is needless to expatiate on the merit and extraordinary value of a Collection, which, though only known in part, has excited the admiration of Artists and Connoisseurs, the fame of which had spread through Europe before M. de Calonne's arrival in England, where his researches were continued with avidity; and which, being aided by his liberality, and the large fortune he possessed, enabled him to procure the most costly performances.

His Collection of exquisite Drawings and scarce Prints, was wholly made in France; where he also procured some of his most valuable Pictures: and while he was in Paris, Monsieur d'Arveley, the High Treasurer of France, bequeathed to him his small, but superb, Cabinet of Pictures, by which M. de Calonne's Collection became enriched with the celebrated *Fête du Village*, commonly called *Le Teniers, aux Chaudrons.*

No Collection offered to the Public ever abounded with that variety of *Chefs d'Œuvre* contained in this; nor are we to be surprised at the immense sum it has cost, when we consider that it contains no less than 10 Pictures by Titian, 3 by Paul Veronese, 6 by Tintoret, 3 by Giorgione, 2 by Pordenone—the Annunciation by that scarce Master, Michael Angelo Buonarotti, which was purchased at Venice, by M. de Calonne, out of the family for which it was painted—a Holy Family by Ra-

phael, a ditto by Leonardo da Vinci—4 Pictures by P. de Cortona, 1 by Correggio, 3 by Parmegiano, 1 by Schidone, 4 by Carracci, 10 by Guido, 2 by Domenichino, 3 by Guerchino, 4 by Albano, 8 by S. Rosa, 4 by Murillo, 10 by N. Poussin, 8 by Claude, 3 by Vernet, and 3 by Greuze.

Of the Dutch and Flemish Schools, &c.—14 Pictures by Rubens, 2 by Pourbus, 8 by Vandyke, 7 by Rembrandt, 6 by Wouvermans, 7 by Teniers, 2 by F. Meiris, 1 by Metzu, 1 by Vanderwerff, 3 by G. Dow, 2 by A. Ostade, 3 by P. Potter, 3 by Berghem, 5 by Cuyp, 2 by A. Vandevelde, 3 by Pynaker, 2 by K. Dujardin, 1 by W. Vanderveldt, 2 by Sir Joshua Reynolds, &c. &c.

It should be however observed, that some inferior Pictures will be found in this Collection, M. de Calonne having been sometimes obliged to purchase several together for the sake of a fine one; so that the originality and perfect condition of every Picture cannot be warranted—but those inferior Pictures M. de Calonne never intended for his Gallery: and it is to be lamented that his quitting England so suddenly, caused several of the first-rate performances to remain unframed and uncleaned.

Messrs. Skinner and Dyke beg leave to assure the Public, that this Collection has been for some time past in their custody; and that by the articles of agreement with the present Mortgagees, it is stipulated, that not a single Lot, or Lots, shall be bought in*, but that every Picture shall be sold to the highest bidder, fairly, and without the least reserve.

* This declaration was very far from being complied with.

FIRST DAY'S SALE.

Guineas

1. GOLTZIUS.—Bacchanté Venus and Satyr, with Fruit 2
2. MODERN.—Two Sleeping Nymphs . . 2
3. M. LE BRUN.—Girl. A polygraphic copy . 2½
4. PIAZETTI.—Two Portraits . . 1½
5. F. BOLOGNESE.—Landscape with Ruins and Figures 1½
6. ITALIAN.—St. Jerome . . . 1½
7. TITIAN.—The Mother of Titian. A well-authenticated portrait: it was purchased at Venice by M. de Calonne 6
8. ITALIAN.—Subject from Ovid . . 1½
9. HAMILTON.—Mrs. Siddons. A polygraphic copy from 2
10. ITALIAN.—An Old Man's Head. Circular .
11. TINTORETT.—The Feast of the Marriage in Cana 1½
12. SCHALKEN.—Candlelight. A humorous character 3
13. P. LA VECCHIO.—Shepherd with a Flute . 1
14. FERGUSON AND HUENS.—Landscape with Ruins 2½
15. SAL. ROSA.—A Seaport, with Rock, &c. . 3
16. BASSAN.—The Four Seasons. Very spirited and fine pictures 8
17. CORREGGIO.—Leda. In style of . . 4
18. OLD PALMA.—The Entombing of Christ. A very capital performance; in colouring equal to Titian 7

		Guineas
19.	FRANKS.—Christ taken before Pilate	4
20.	LE SUEUR.—The Holy Family	5
21.	OLD GRIFFIER.—Landscape, with Rocks	4
22.	VAN LOO.—Venus and Cupid	4
23	VELASQUEZ.—His own Portrait with a Child	6½
24.	MOLA.—Study of an Angel	4½
25.	DEL SARTO.—Madonna and Child, &c.	2½
26.	TITIAN.—Ditto	3½
27.	ITALIAN.—Susanna with the Elders	3
28.	A. VAN NOORT.—Landscape, View in Flanders, with many Figures	4
29.	SIR PETER LELY.—Gentleman's Portrait	2
30.	CORREGGIO.—Jupiter and Io. Fine copy	6
31.	GUIDO.—Christ crowned with Thorns. An undoubted picture of the master, but has been in some parts repainted	7
32.	TITIAN.—Adam and Eve driven from Paradise	10
33.	CLAUDE.—An Italian Seaport	1
34.	ECKHOUT.—St. John preaching in the Wilderness. Equal to Rembrandt	11
35.	SCHALKEN.—Girl and Young Man, singing	3
36.	PORDENONE.—Lucretia	11
37.	VOUET.—Madonna and Child	5
38.	TINTORETT.—Portrait of a General Officer. Imported from Venice by M. de Calonne	8½
39.	S. ROSA —Mountainous Landscape	13
40.	SPAGNOLETT.—The Offering of the Magi	2
41.	HACKERT.—A warm Landscape, Woody scene with a Road	31
42.	P. LA VECCHIO.—The Prodigal's Feast and Return	5
43.	DOMENICHINO.—Venus appearing to Æneas	8
44.	POUSSIN.—A Bacchanalian Sacrifice	5½

		Guineas
45.	PADUANINO.—The subject of Hero and Leander	8½
46.	TITIAN.—The Entombing of Christ	5
47.	PADUANINO.—Adam and Eve in Paradise	7½
48.	TITIAN.—Portrait of a Noble Venetian	1
49.	C. MARATTI.—Christ feeding the Multitude	22
50.	LUCA GIORDANO.—An Allegorical subject	6
51.	P. VERONESE.—Paris giving the Apple to Venus	3
52.	PORDENONE.—The Competition between Apollo and Pan	2½
53.	CARACCI.—The Flaying of Marsyas	6
54.	G. SEGERS.—St. Peter denying Christ	16
55.	VAN DYCK.—King Charles I. A whole length	13
56.	DITTO.—A Magdalen in Devotion	12
57.	MOLINAER.—Merry-making	15
58.	VAN DYCK.—Madonna and Child	8½
59.	POUSSIN.—Jupiter and the Miser Lover	4
60.	V. HELMONT.—Pair of Musical Conversations	8
61.	DE VOS.—Child's Portrait	1
62.	P. CORTONA.—Hercules and Antæus	1
63.	DITTO.—The Holy Family, with St. Elizabeth	1
64.	VAN TOL.—The Dutch Schoolmaster	22
65.	GUERCINO.—Two—the Sibyls	10
66.	CLANCHE.—The Interior of a large Temple	5
67.	SASSO FERRATA.—Head of the Madonna	31½
68.	DERICK. HALS.—Portrait of a Lady	7
69.	C. MARRATTI.—Alpheus and Arethusa	9
70.	OLIVIER.—The Death of Cleopatra	5
71.	MOLINAER.—A Shepherdess	4
72.	WOUVERMANS.—Battle Piece. A fine and spirited picture	21
73.	MURILLO.—Salvator Mundi. An oval	12
74.	PORBOUS.—A Man's Portrait. A very highly finished and capital picture	18

Guineas

75. Piaretti.—Old Woman and Girl. A domestic scene 9½
76. Hobbima.—A Landscape with a group of Trees 31
77. Pallamedes.—A conversation . . 7
78. Breklemkamp.—The Weaver Politician at his Loom 34
79. Swanefelt.—A warm fine Italian Landscape and Figures 42
80. Mignard.—Rebecca at the Well. Circular . 12
81. Zuccarelli.—Finding of Moses, and Companion 47
82. P. Bril.—A fine high-finished Landscape; the figures by H. Caracci . . . 16
83. Titian.—The entombing of Christ. A small repetition of the large picture at Versailles . 25
84. Teniers.—The Alchymist in his Laboratory. Painted with great truth and spirit . 22

SECOND DAY'S SALE.

1. Julian.—An Allegorical Subject, in compliment to M. de Calonne 1
2. De Moni.—Man holding a Glass . . 4
3. Metzu.—Man's Portrait, reading . . 4
4. Modern.—Lady's Portrait . . .
5. Marlow.—Pair of English views . . 5
6. Ditto.—View in Italy . . . 3
7. Mola.—The Holy Family, with a group of dancing Angels 17
8. Hobbima.—A pleasing Landscape from Nature 11

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9. Chev. Liberi.—Danae in the Golden Shower 11
10. Elsheimer.—A pair of fine Landscapes. Octagon shape. Very uncommon and valuable . 14
11. Modern.—A Chymist in his Laboratory . 6
12. G. Barett.—A warm Landscape,—a view from Nature 5½
13. Van Dyck.—Boors fighting . . 4½
14. Greuze.—A Prayer to Cupid . . 34
15. Sal. Rosa.—The Fall of the Rebel Angels. The original study for his large picture . 10
16. Guido.—St. Peter weeping . . . 5
17. F. Mola.—A Landscape with Nymphs and Satyrs 4
18. Rembrandt.—An Old Woman with Game and Poultry. A singularly rich coloured and fine finished picture, in high preservation . . 22
19. Rubens.—Meleager and Atalanta hunting the Wild Boar. A finished sketch, full of genius . 26
20. Rembrandt.—Small Head of an Old Man . 7½
21. Decker.—A Cottage, a Rural scene on the banks of a Canal 26
22. Keyser.—An old Lady's Portrait. On copper, oval 1
23. Bacchanti, Venus and Satyr . . 6
24. A Girl 3½
25. A Lady on her Couch. French school . 3½
26. Thealon.—Girl's Head . . . 5½
27. V. Castelli.—The Rape of Helen . 8½
28. Van Kessel.—A pair with Fish . .
29. Jordaens.—A large picture of a Shepherd and Milk Woman, with Goats and Cattle. Equal to Rubens 14
30. Seb. Conca.—Angelica and Medora . 27

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31. STELLA.—Christ with St. John and the Lamb. On black marble 15
32. JAN. MIEL.—Blowing Hot and Cold. One of the fine pictures of this master: we have to lament he did not often paint history . . . 36
33. PALMA VECCHIO.—The Graces . . . 17
34. P. VERONESE.—Our Saviour at the house of the Pharisee, where the Magdalen anoints the Feet of Christ. The small picture for the large one at Venice 47
35. LA HIRE.—Diana preparing for the Chace . 13
36. NETSCHER.—A Lady and a Gentleman's Portrait 18
37. JAN STEEN.—A Woman cutting Bread and Butter for her Child. A pleasing domestic scene, and in his finished style 40
38. TITIAN.—Danae in the Golden Shower. From the Grand Duke's collection at Florence. A copy 21
39. TITIAN.—The beautiful Venus. The companion 47
40. ROSA TIVOLI.—A Landscape with Goats and Figures 17
41. SNYDERS.—Boar Hunting. A most desirable picture of this master 30
42. GER. DOUW.—Small Portrait of a young Officer. Highly finished 10
43. RESTOUT.—A very capital picture of the Parting of Hector and Andromaché. A grand composition and well coloured 42
44. RESTOUT.—The companion—the Continence of Scipio. Equally fine 40
45. RUBENS.—The Madonna attended by various Saints. A fine sketch 26

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46. Pynaker.—Landscape with a Bridge and Cattle. A fine clear pleasing picture . . 31
47. La Grennier.—The Graces attendant on Cupid. An elegant and pleasing subject . . 51
48. The companion 51
49. Zuccarelli.—A pair of Landscapes, with Rural Figures. In his best Italian style and touched with spirit 100
50. Sir F. Bourgeois.—A Landscape, Cattle, and Figures 20
51. Moucheron.—A warm Landscape and Figures 26
52. Rubens.—An emblematical Picture of the Horrors and Miseries of War. A finished sketch on copper 7
53. Caracci.—Jupiter and Juno . . 8
54. Parmegiano.—A Holy Family. Style of Raphael 26
55. Rubens.—A large and capital Picture of Susanna with the Elders 10
56. Lingleback.—La Cours du Chat; an ancient diversion in the villages of Holland. In the style of Wouvermans; fine . . . 47
57. Claude.—Landscape with a fine serene and aërial effect 15
58. W. V. D. Velde.—Storm at Sea, with a Shipwreck 30
59. A curious Landscape with Ruins, in Mosaic. Brought from Rome by M. de Calonne . . 53
60. B. Lutti.—Hercules and Omphalé . 27
61. Seb. Ricci.—Nymphs and Satyrs. A capital picture 12
62. Paduanino.—Cleopatra and Portia. A pair of very elegant and capital pictures . . 20

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63. A. V. D. Velde.—A Landscape, with the subject of Mercury, Argus, and Io. The judicious arrangement of this group of figures and animals, and the fine style of the landscape, fully convinces us of the surprising genius and abilities of the painter, whose capital pictures are scarce; for he died at the age of only twenty-seven years, and was one of the greatest ornaments of the Dutch school. It cost M. de Calonne five hundred Louis d'ors . . 140

64. La Hire.—The Finding of Moses. La Hire was a fine colourist, and possessed great merit: this is one of his works of taste and elegance . . 40

65. Titian.—The Infant Christ and St. John embracing. A bold and fine painted picture of this great master 20

66. Dusart.—The Painter's Chamber, with Himself, Wife, and Child. A brilliant and high finished picture 30

67. Titian.—A fine Portrait of a Noble Venetian 35

68. Giorgione.—Cupid sleeping, watched by a Satyr. An emblematical representation . . 18

69. Griff.—A pair of Landscapes, with variety of Birds, Dogs, and Dead Game . . . 14

70. Robert.—View of the destruction of the Old Bridge at Paris, and a View of Tours . . 50

71. Rubens.—A Subject, representing Justice, Peace, and Plenty. A design for the large picture in the Luxembourg gallery . . . 42

72. Ferg.—A pair of Encampments with many Figures. Pleasing busy scenes, on copper . . 40

73. Mignard.—Landscape, with the Holy Family, St. Elizabeth and St. John, with Angels. A very

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graceful composition; one of the finest pictures extant of this admired master . . 52

74. VANDERNEER.—Warm serene Evening, View on a Canal in Holland. A beautiful effect, may vie with Claude 85

75. N. POUSSIN.—Danae in the Golden Shower. Presumed to be a portrait of some favourite mistress of the nobleman it was painted for. It is undoubtedly one of the most finished works of this great painter 40

76. MICH. ANG. BATTAGLIA.—A Mountebank with many Figures. A pleasing and diverting scene . 25

77. VAN DYCK.—The Virgin with Saints. A fine sketch for a large altar piece . . . 31

78. GUIDO.—Christ on the Cross. A delicate high finished picture 32

79. PYNAKER.—A Landscape with Ferry Boats, Cattle, and Figures. A scene truly picturesque, taken from nature: painted with accuracy and fine effect 38

80. C. CIGNANI.—A Charity. A noble well-composed picture, full of grace, dignity, and character . 66

81. MADAME LE BRUN.—A Girl leaning on a book. A portrait from nature . . . 23

82. GREUZE.—A Boy. Its companion . 19

THIRD DAY'S SALE.

1. GUERCINO.—A Magdalen . . 3

2. MOLA.—Venus and Psyche, with Bacchanti at a Fountain 21

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3. Breughel.—View in Flanders. A small high finished picture 12
4. Dusart.—Children playing; a village scene . 31
5. Bouchier.—Jupiter and Callisto . . 13
6. Le Moine.—Despair of Psyche . . 11
7. Barthelemy.—A Pair—Jupiter and Antigoné, and a Bacchanté Venus . . . 20
8. Crayer.—Nymphs dancing. Coloured equal to Rubens 31
9. Schalken.—A Magdalen in Devotion, by Lamp light. Engraved in mezzotinto by Smith . 18
10. Ciro Ferri.—Christ with the Samaritan Woman 41
11. L. Giordano.—A Sleeping Venus, with Satyrs. A rich and fine piece of colouring; style of Titian 52
12. Weeninx.—Partridge and Dead Game . 12
13. Tintorett.—The Ecce Homo. Capital and undoubted 36
14. Mignard.—Portrait of Madame Sévigné. An elegant small oval 35
15. Wouvermans.—A Busy group, Gentlemen Hawking. A small picture . . . 22
16. Albano.—Venus at a Fountain, with Cupids. A beautiful cabinet picture, on copper . 21
17. A. V. D. Velde.—Small Landscape with Cattle. Fine 22
18. Breughel.—View in Flanders . . 30
19. Mignion.—Small picture of Fruit . 12½
20. Bassan.—Lot with his Daughters . . 42
21. Van Der Meulen.—Banditti robbing Waggons with Passengers 82
22. N. Poussin.—Narcissus. A finished study for a large picture . . . 20

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23. P. Panini.—A Pair, with Architecture, Ruins and Figures 39
24. Nich. Maas.—A Chamber, with a Woman suckling a Child. A high finished picture, with a powerful effect; equal to Rembrandt . . 71
25. Titian.—The Holy Family . . 23
26. Dietricci.—The Flight into Egypt. A most pleasing well-composed picture: the effect truly harmonious 60
27. Italian.—Sleeping Venus . . 8
28. Guercino.—Endymion. A capital performance 21
29. V. Der Helst.—His own Portrait. This painter is esteemed the Van Dyck of Holland; it is most admirably coloured, and highly finished. A very capital picture 39
30. Cor. De Vos.—An Old Man's Portrait with a Ruff. This artist was a rival of Van Dyck, whom he often excelled. This is one of his best portraits, and in fine preservation . . . 45
31. Martin Zorgh.—Martha and Mary in the Kitchen. A pleasing effect and of delicate pencilling. The works of this master are scarce . . 34
32. Teniers.—A Village by Moonlight, with Boors warming by the Fire. A fine piece of colouring, touched with a smart and lively pencil . 31
33. Rembrandt.—Rembrandt's Mother. Small 14
34. Josepini.—Venus requesting the Armour for Æneas, and Companion. A pair of elegant pictures 37
35. Val Castelli.—Ammon and Tamar. A large and capital picture 21
36. Lud. Caracci.—The Holy Family with St. John. Elegant 40

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37. William Mieris.—A Hermit in Devotion. A remarkable fine cabinet picture—small . 46
38. Rottenhamer and Breughel.—The Bath of Diana, and discovery of Callisto,—an assemblage of beautiful Figures 34
39. Dietrich.—A pair of Landscapes, with Rocks and Figures. The pencilling and execution of these are superior to the works of Sal. Rosa, whose style he has taken for his model . . . 140
40. Guido.—Andromeda chained to the Rock . 19
41. Sal Rosa.—St. Antony de Padua. A capital and undoubted picture of the master . . 31
42. Pourbus.—Solomon's Idolatry. A singular style. The historical works of this master are scarce, his time being mostly employed in painting portraits 23
43. Bolognese.—A grand Landscape. In the style of N. Poussin 43
44. Casa Nova.—A Turk on Horseback, attended by several Officers 26
45. Sir F. Bourgeois.—A general Officer's Portrait, with a Field of Battle in the distance .
46. P. D. Cortona.—The Offering in the Temple. A noble design 44
47. L. Giordano.—Niobé with her children punished by Apollo, and the Companion, Meleager. A pair of elegant cabinet pictures, on copper; the finest of his works 84
48. Cuyp.—A warm Landscape, with Horses, Sheep, and Figures. Of a very clear and beautiful effect 105
49. Cuyp.—The Companion. Of equal merit . 68

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50. Loutherbourgh.—Sea Storm, with a Shipwreck. Painted with great spirit and fine execution . 64
51. P. D. Cortona.—Time discovering Truth. A noble design: a most capital picture . 40
52. Sal. Rosa.—A large Landscape. A grand scene, full of taste and spirit . . . 31
53. P. D. Cortona.—Stoning of St. Stephen. This animated representation of the first martyr who died for the Christian faith, is undoubtedly a very capital performance of this great master . . 22
54. Guido.—The Madonna, with sleeping Infant Jesus. Oval. The idea of this picture is sufficient to establish the reputation of Guido for elegance, beauty, and taste 105
55. Rottenhamer and Velvet Brughel.—Paris with the Graces. Few pictures deserve more the attention of the connoisseur than this small cabinet picture. He studied in the Venetian school, by which he attained great brilliancy of colouring—on copper 24
56. Poelemburg.—Nymphs Bathing. A peculiar softness is the characteristic of this master's painting, with a clear harmonious colouring . 29
57. Jan Miel.—The Prodigal in Repentance. Miel has given great spirit and expression to this desirable little picture—circular . . 24
58. Le Moine.—Sacrifice of Iphigenia. A noble well-composed picture: though it has some of the extravagances of the French style, yet it abounds with great beauties both in colouring and design. Cost M. de Calonne 250 guineas . . 40
59. P. Da Cortona.—A Holy Family. A small and elegant cabinet picture . . . 45
60. Berghem.—Group of Cattle fording a Brook.

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Painted with a sweet and spirited pencil; the animals drawn with beauty and correctness . 63

61. Rubens.—Sketches for the two large Pictures in the Ceiling at Whitehall—one the Queen of Sheba before Solomon; the other Esther and Ahasuerus. They possess all the fire, animation, and genius, of this great master 100

62. P. Veronese.—Rebecca receiving the Bracelets from Abraham's Servant. A scarce cabinet picture in his finest manner. Paulo painted few cabinet pictures, being mostly engaged in large public works 20

63. Poussin.—Vulcan's Cave, with the Cyclops. Painted in a grand manner . . . 73

64. Bolognese.—A grand and noble Landscape. In the gusto of N. Poussin 50

65. C. Dolce.—The Annunciation. A beautiful high-finished picture: he has taken the chapel of Loretto for the dwelling place, as may be observed in the back ground of this picture . . . 25

66. Watteau.—Ladies Bathing. A pleasing assemblage, painted with that lively and spirited pencil that animates his best works . . 27

67. Claude.—Fine Landscape. The exalted merit of this matchless artist is prevalent in every part of this grand scene, in which he has introduced the subject of St. George with the Dragon: it is not doubted but it must have been a favourite landscape with himself, for he has made an etching of it with his own hand—a very capital picture . . 170

68. Angelica.—Pair of elegant circles of Jupiter and Callisto, and Orpheus and Eurydicé. This artist has a pleasing taste in all her works . . 67

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69. Platzer.—Pair of Conversations. Platzer had a powerful fancy and a pleasing pencil; they are rich and pleasant pictures, full of amusement . 45

70. Potter.—A Landscape with a Goose and Ducks. Potter was very accurate in all his imitations of nature 15

71. Le Duc.—Portrait of a Gentleman and Lady. A beautiful high-finished picture; of a chaste and fine effect 40

72. Vernet.—View of the Baths in the Environs of Naples; a picturesque Scene, with Ruins and Buildings, the remains of Antiquity. Vernet's figures, which are painted with good taste, and placed with propriety, tend much to enliven his pictures 165

73. The Companion. Equally desirable . 150

74. Van Dyck.—The Holy Family. This painter's historical works are very scarce, his time being mostly taken up in portrait painting: this is a valuable and beautiful picture of his best colouring 24

75. Gerard Douw.—Servant Girl getting Water at a Well. This extraordinary artist's works stand rated as first of all the Dutch school, for the beautiful and exquisite style of his finishing. Douw was a pupil of Rembrandt, whose bold manner of light and shade he blended with his own harmonious style 92

76. Mieris.—A Boy making Bubbles. One of the finest and most finished pictures of this surprising painter 48

77. W. Van De Velde.—A most capital picture of an Engagement at Sea between the English and Dutch Fleets. One of the high-finished Dutch pictures of this inestimable master. The pictures he painted

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while he lived in Holland, are in much higher repute than those he painted after he resided in England 105

78. Rembrandt.—Very capital Portrait of a young Gentleman—a half-length. Rembrandt has united all the powers of his art to attract our admiration in this pleasing character, which is undoubtedly one of the finest pictures he ever painted . 105

79. Murillo.—A Satyr with Tigers and Young, evidently after seeing the works of Rubens. A capital and noble example of the powers of this great genius 150

80. Murillo.—The Madonna and Infant Saviour. A graceful and well-placed group, in his finest style of colouring 205

81. Titian.—Cæsar repudiating Pompeia. We find few of Titian's works so trying as illustrating the powers of art: here he has wonderfully succeeded; the composition is replete with energy. It is one of his interesting and capital works . . 180

82. G. Lairess.—Jacob and Laban. This celebrated artist has chosen a very interesting subject; the various passions of love, joy, and surprise are all beautifully expressed: the composition replete with elegance, renders it one of his finest pictures . 50

83. Mr. West.—Simeon's offering to Christ in the Temple. A well composed picture . . . 31

84. Pordenone.—The Holy Family.—This fine design displays the rich and powerful effect of the Venetian colouring 20

85. Cannaletti.—A View on the Grand Lake at Venice. Exhibits one of the most noble and extensive scenes of that renowned city, including in one view all the

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principal public buildings, with its shipping and commerce; it is impossible to imagine or behold a more capital or interesting view, the figures are truly portraits of the people, the whole is in complete unison . . . . .

86. Wouvermans.—A Battle Piece. A fine clear picture. The spirited animation and lively representation of this banditti is painted in a superior style, and is in perfect preservation.—Very capital .

87. Guido.—Hero and Leander. The treatment of this subject is truly great and impressive, with more force of colouring than is usual in his pictures

88. Francis Mieris.—A Country Girl offering Fruit to sell to an Old Woman. This picture is unquestionably one of the most high-finished and pleasing productions of this scarce and esteemed master: from the cabinet of Monsieur D'Arveley . .

89. G. Metzu.—An elegant Domestic Scene; a Lady in her Chamber caresses a Dog, while the Husband, returning from the Chase, silently enters the Room, meaning to surprise her agreeably. Metzu always treated his subject with a superior degree of taste. The whole is a captivating, and pleasing picture, from the cabinet of Monsieur D'Arveley. This picture was for many years in the collection of William Smith, Esq. M. P. and is now in the select collection of Edward Gray, Esq. of Harringay-House, Hornsey, who paid 400 guineas for it.

FOURTH DAY'S SALE.

1. P. Genoese.—Christ delivering the Keys to St. Peter . . . . .

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2. Lud. Caracci.—The Holy Family .
3. F. Hals.—Portrait of a Young Lady. Style of Van Dyck 14
4. Schalken.—Magdalen. A small high-finished picture 6
5. Van Dyck.—The Crucifixion. A very fine sketch, designed for the great altar-piece at Ghent . 25
6. Rembrandt.—Young Officer (small). A lively and elegant portrait 24
7. Teniers.—The Temptation of St. Anthony. A very spirited small picture . . . 20
8. Van Huysum.—Vase with Flowers. The great merits of this artist are so well known, it is needless to say more than that it is a capital and beautiful picture 27
9. Denner.—A Man's Portrait. No painter ever finished the minutiæ of nature with such accuracy and precision. This is one of his surprising and elaborate portraits 45
10. Parmegiano.—The Madonna, with Angels, Infant Christ, and St. John. Of the pupils that succeeded Raphael, this artist possessed the graces in a superior degree 45
11. Holbein.—A Man's Portrait. A very expressive fine head, finished with great delicacy . 26
12. Stoop.—Subterraneous Stable, with a Spotted Horse. A fine warm and forcible effect . . 14
13. Sal. Rosa.—The Battles of Alexander (a pair). Painted with great spirit and masterly execution 60
14. Le Sueur.—The Holy Family, with St. Elizabeth. A beautiful cabinet picture . . . 34
15. N. Poussin.—Rebecca at the Well. This and the

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companion picture are the test of the great genius and superior abilities of Poussin . . 145

16. Teniers.—Small Mountainous Landscape . 33

17. Wouvermans.—Small beautiful Landscape. A clear fine-toned picture, finished in a fine style 50

18. V. D. Heyden.—View of Cologne on the Rhine. This cabinet picture may justly be offered as one of the master-pieces of this artist. The figures are by Adrian V. De Velde . . . 42

19. Slingeland.—Boy Fishing. A very high-finished picture 32

20. Cortona.—The Temple of the Sibyls. A small design for the large fresco painting in the Pamphili Gallery at Rome 40

21. Titian.—The Master of the Orchestra with his Pupils. It is impossible to conceive a group of figures finer placed, or more judiciously contrasted in character, than in this small picture, presumed to be a repetition of a large one of the same subject; the colouring is rich and harmonious . 46

22. Guido.—The Nativity. By the free and spirited style of painting, it may be presumed the original design for the picture at Versailles . 41

23. Rubens.—An Old Man's Head. A study . 18

24. Fragonard.—The Visitation. This composition is chaste and sublime. M. de Calonne gave 250 louis-d'ors for it 80

25. Rembrandt.—An Old Man's Portrait. Finely painted; equal to Titian . . . 45

26. Elsheimer.—Subject from Ovid, a candlelight. A fine picture of this scarce master, which Sir Joshua Reynolds sold for 100 guineas . . 51

27. L. Da Vinci.—The Madonna, Infant Saviour,

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and St. John. A valuable and beautiful cabinet picture 35

28. Rembrandt.—Landscape View in North Holland. Very fine 51

29. Le Nain.—Farm-yard, with Peasants and Poultry; forming one of the most agreeable scenes of rural and domestic happiness . . . 41

30. Rubens.—Rome Triumphant. An emblematical finished sketch, full of genius, and finely coloured 42

31. Moralis.—Christ bearing his Cross. This artist is by the Spaniards known by the name of the divine Moralis 90

32. Ger. Terburg.—Lady with her Music-master. The choice of this artist's subjects is in general much more pleasing and elevated than many of his countrymen: his works are in great estimation for their taste and correctness of design, with a mellow delicacy of finishing. This picture possesses all the desirable qualities of Terburg. From the cabinet of Monsieur d'Arveley 70

33. Old Weeninx.—An Italian Seaport, Ruins, and Figures. A grand scene, with a brilliant force of colouring 56

34. Watteau.—Party of Soldiers plundering a Village. Shows the universality of the genius of this artist. Painted with great spirit, and finely coloured . 53

35. Rembrandt.—The Good Samaritan. A small gem of Rembrandt's. His cabinet pictures are invaluable 62

36. Terburg.—The Family of De Witt, the famous Minister and Patriot of Holland. Exclusive of this composition containing the portraits of so eminent a

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family, it is one of the finest pictures painted by Terburg 55

37. Claude.—A beautiful Landscape, with the subject of Apollo and Marsyas. The elegance of design, and harmony of colouring of this master, never fail to excite our admiration 62

38. Rembrandt.—An Old Lady's Portrait (half-length) with a Bible. Uncommonly highly finished, with a force of colouring possessing the true character of his finest works 100

39. Poussin.—Jupiter and Antiopé. Capital—much in the style of the antique 46

40. Ruysdael.—A Landscape with a Bridge, a View from Nature. It is impossible to go beyond the effect produced by this great artist, in this style of painting 165

41. Greuze.—La Fille. A very fine and expressive face, painted in his best time . . . 61

42. Greuze.—The Companion. Of equal merit 33

43. Alex. Veronese.—Hercules and Omphalé. No figures can possibly be better imagined to express the poet's ideas, or to exemplify the taste and genius of Veronese, who united the Roman correctness with the Venetian colouring.—Capital . 200

44. Rubens.—St. George with the Dragon. A spirited subject, treated with all those powers which are combined in the works of this master . . 71

45. Sir F. Bourgeois.—A Landscape with Cattle, a warm Evening; of a serene and beautiful effect 60

46. Domenichino.—Lot with his Daughters. A grand and well-composed picture . . . 45

47. Cuyp.—A warm Landscape, with Cattle. This master, after studying the works of Wouvermans,

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Berghem, &c. struck out a manner entirely his own, and far surpassed for beautiful tints of air and sunshine, all the Dutch masters: this is an example of the greatest perfection. A most exquisite picture, formerly in the famous cabinet of Monsieur V. D. Linden at Dort 220

48. Pynaker.—A Landscape, upright form, with a fine Group of Cattle and Figures. This artist studied to represent the lustre and brilliant effects of sunshine, in which he excelled. It possesses a delicate execution of pencil 120

49. P. Panini.—A grand Scene of some of the most noble Fragments of Antique Ruins and Buildings, in which he has introduced the subject of Curtius leaping into the Gulf. A capital picture . . . 52

50. Old Palma.—The Marriage of St. Catharine. A very chaste and fine picture . . . 52

51. Spagnolet.—The Roman Charity. A very expressive and fine picture, the colouring more clear and harmonious than any other known of this great master 60

52. Teniers.—The Tooth Drawer. It is impossible to see a finer specimen of Teniers; the expression is truly natural, the colouring glowing, with a spirited and vivid penciling 90

53. P. Veronese.—The Holy Family. This fine subject happily possesses the clearness and fine tone of colouring for which his works are so much admired 64

54. Rubens.—A noble Study of Children, for the ceiling at Whitehall. The masterly hand of Rubens is predominant in every part.—Very capital . 220

55. Rembrandt.—Esther, Haman, and Ahasuerus (very

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expressive). We have to lament that Rembrandt did not study in Italy. He had a most surprising genius for colouring and forcible effect. A very noble picture 55

56. Van Dyck.—A Lady's Portrait (whole length). With a superior grace, dignity, and elegance, Van Dyck treated portrait painting. The beautiful carnation and delicate tints of the face and hands are admirable, the satin garment is easy and flowing—a very capital and beautiful picture . 130

57. Van Dyck.—A Lady. The companion picture, equally replete with fine character. M. de Calonne paid Sir Joshua Reynolds 500 guineas for these two pictures 170

58. Cuyp.—A Landscape with Cows, on the Banks of a Canal. One of those clear fascinating pictures which are the admiration of this most inestimable master 140

59. Claude.—A small beautiful Landscape, full of taste, and at his best time—a rare cabinet jewel 100

60. Ostade.—A Cottage, a domestic scene, with a Woman winding Yarn. A rich and brilliant-coloured picture. M. de Calonne paid 200 guineas for it at a sale 115

61. A. Del Sarto.—The Madonna, our Saviour, and St. John (circular). A chaste and delicate picture, in fine preservation . . . 100

62. Guido.—St. Michael driving down the Rebel Angels. It is rare to meet with pictures of the cabinet class like this.—A valuable and fine work . 75

63. Schidone.—The Holy Family. A most perfect jewel, full of grace and sweetness. Schidone was an

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imitator of Corregio, and excelled in these subjects. It cost 350 louis-d'ors . . . 200

64. Raphael.—The Holy Family. The numberless spurious copies retailed in every sale, under the sanction of this great master's name, would almost make one discredit every picture: this evidently shows marks of genius and originality to place it beyond the reach of doubt . . . 50

65. Rubens.—The Madonna and Infant Christ. A small and singularly beautiful finished picture. Rubens has exerted all the powers of his rich colouring on this exquisite performance . . 165

66. K. Du Jardin.—A small Landscape, with Cattle and Figures. Very highly finished: in his best style 150

67. Le Sueur.—The Holy Family. A small elegant picture 80

68. Wynants and Lingelback.—A clear warm Landscape, a View taken on the side of a Road. This painter finished his trees and foliage in a high and beautiful style; the figures are interesting and finely introduced.—An elegant cabinet picture . 49

69. J. Both.—A warm and clear Landscape. This master has happily united the finished execution of the Dutch School with the classic scenery of Italy; this combination produces the most happy effect, and fascinates our admiration. The whole is beautiful and in perfect preservation . . 105

70. Parmigiano.—The Holy Family with St. John, &c. &c. The graceful display of this finely composed picture would do honour to Raphael. The whole is harmonious, and painted with great freedom and spirit.

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71. Claude.—A Seaport on the coast of Italy, a noble prospect, with the remains of a capital building. The beautiful and serene effect of this picture is truly captivating 270

72. Vernet.—A grand View near Tivoli. It is evident that Vernet has imitated the style of Salvator Rosa. He has finished this with brilliancy and effect

73. Le Brun.—A Sacrifice to Hymen (circular). One of the most tasteful and elegant works of Le Brun

74. Michael Angelo. — The Annunciation. This picture has been handed down as the undoubted original in the family where M. de Calonne bought it at Venice, and paid for it 500 ducats .

75. Van Der Heyden.—A View in the City of Leyden. A very clear and pleasing picture. This celebrated painter aimed at a precision of finishing and effect different from all others, having the appearance of nature reduced to miniature by a camera, without the regular process of art: the figures, which are beautiful and interesting, are by Adrian Van de Velde. A most desirable cabinet picture, from Monsieur d'Arveley's collection . . . .

76. P. Potter.—A small Picture, the Interior of a Stable, with Cows, &c. The beautiful and glowing effect of light is happily conceived, and renders the whole truly pleasing . . .

77. A. Ostade.—A Dutch Cabaret—Peasantry of both sexes dancing, drinking, and making merry. No painter ever composed these subjects better than Ostade, nor drew with greater truth the native characters of the Boors of Holland: the whole scene is pleasing and animated. It is impossible in the art of colouring, for richness and effect, to surpass this

Guineas

beautiful picture: when pictures of Ostade possess these high qualities, they become invaluable. It cost M. de Calonne 400 louis-d'ors . 350

78. K. Du Jardin.—A pleasing Landscape, with Cattle and Figures. This master's sole attention was directed to nature in the drawing of his animals and figures, which are always accurate: the whole has a glowing and clear effect—a very capital picture of this scarce artist . . . .

79. Wouvermans.—Landscape, with a variety of Horses and Figures. One of his accurate and pleasing cabinet pictures, in good preservation .

80. J. Ostade.—A Landscape, a rustic and picturesque Scene, with Cottages on the side of a Road. Painted with a bold and brilliant effect: one of his most capital pictures . . . .

81. Titian.—Venus and Cupid. The subject has been often repeated, but he has never been more successful in the glowing and rich tones of his colouring . . . . .

82. A. Del Sarto.—Venus and Satyr. The animation and spirit, and the watchful attitude of the Satyr, render this a masterly performance . .

83. Rubens.—The Assumption. When Rubens was uncontrolled, and left to his own fancy, we see that true magic fire and genius which makes his sketches so valuable. This is one of his grandest designs 150

84. Giorgione.—Paris with the three Graces. The pleasing brilliancy and glowing tints of this elegant group surpass most of his works. It is evident that Rubens studied and attained the effect of his colouring from this great Venetian master .

Guineas

85. Gainsborough.—Girl with Pigs. When Sir J. Reynolds first saw this picture in the exhibition, he was struck with its simplicity and exquisite resemblance to nature, and purchased it of Gainsborough at his own fixed price; nor did he ever mean to part with it, till solicited as a particular favour by M. de Calonne, who paid him 300 guineas for it . 180

86. Claude.—A Landscape. This pleasing and enchanting scene presents one of the most delightful landscapes of Italy, with a sweetness and serenity of air truly in character with that country: the happy introduction of the castle on the rising ground forms an elegant object, and divides the distance. The whole is captivating, and one of the finest pictures of this admired artist. This picture is known by the name of the Enchanted Castle, and is now in the possession of W. Wells, Esq. who paid Walsh Porter, Esq. 1000 guineas for it . . 520

87. Claude.—Ditto, the companion. Of equal beauty and merit 500

88. Chev. V. D. Werff.—Lot with his two Daughters. The taste and elegance with which V. D. Werff has treated this subject would do honour to the first Italian masters; the composition is picturesque and concise; the distribution of light and shadow bold, with a glowing, rich, harmonious colouring: the whole finished with much taste . . . 300

89. Sir J. Reynolds.—A Nymph. A pleasing subject, and was a favourite of this admirable artist, for he has repeated it with some alterations. It is painted in a great and masterly style: and for freedom and spirit, force and harmony of colouring, it may vie with the works of Titian or Van Dyck . . 250

Guineas

90. J. Asselyn.—View of Ponte Mola, near Rome. A grand scene, with a pleasing effect, finished with precision and delicacy . . . 40

91. Teniers.—An Interior of a Flemish Farm-house, with Boors smoking and regaling, known by the name of Le Bonnet Rouge. This masterly and surprising performance unites all the best qualities of Teniers, both for character, composition, and colouring, with a sprightly style of penciling. This picture was purchased by G. Hibbert, Esq. from whom Mr. Buchanan afterwards acquired it, along with the Backgammon Players, from the Orleans, and paid 800 guineas for the pair . . . 350

92. N. Poussin.—The Triumph of David. The grandeur and superior taste of this great artist are manifested in the judicious distribution of this fine subject. In the centre of the procession he has placed David, supporting the head of Goliah, in a spirited and graceful attitude, conducted by martial music. On the public buildings are placed females and bards, chanting hymns in honour of the victorious triumph: all this first attracts our admiration, and prevents the attention being divided with the crowds of eager spectators and followers, whose visible emotions and passions are wonderfully expressive of joy, surprise, and admiration. This work is a master-piece of the greatest perfection, where he has happily united the graces of the antique with his own classical knowledge. Purchased by M. de Calonne from Lord Carysford, for 800 guineas . . . 600

93. D. Teniers.—A Village Feast, called *Le Teniers aux Chaudrons*. The extraordinary merit of this chef-d'œuvre has always attracted universal admira-

Guineas

tion: how animated and spirited are the varied characters of the peasantry who compose this large assemblage, the whole scene evidently taken from nature! Most lively and correct has he portrayed himself with his family, and some of the principal villagers on the foreground: the whole exhibiting that clearness and silvery tone which is so truly harmonious and fascinating in his finest works. This is one of the most capital pictures known of Teniers. It was purchased by the Duke of Bedford, and is now in the collection of His Grace . 700

94. N. Berchem.—A Landscape, with a distant View of a Bridge, and a pleasing and extensive Country, is diversified and enlivened with various Groups of Cattle and Figures. This picture is touched and finished in the finest style of this inestimable master, with a rich and glowing sky, the whole producing a most beautiful effect: comes from the cabinet of Monsieur d'Arveley. It was purchased by the Duke of Bridgewater, and is now in the Stafford Gallery 350

95. Wouvermans.—Le Jeu de La Bague. This beautiful and interesting cabinet picture brings to our view the ancient domestic sports practised in the villages of Holland. The peculiar characters of the natives as well as the horses are most accurately drawn: the whole finished with precision and with a sweet flowing pencil, the true test of his finest works. This chef-d'œuvre is from the cabinet of Monsieur d'Arveley; afterwards belonged to Walsh Porter, Esq. 210

96. N. Poussin.—Bacchanalian Dance. This great master treated all subjects, whether sacred or profane,

Guineas

with equal success. In this fine picture the females exhibit perfect models of beauty: the lovely infant bacchanti eagerly struggling for the juice of the grape, contrasted with the vigorous rusticity of the satyrs, are truly picturesque and poetically imagined. It is evident Poussin designed this picture to imitate the style and taste of the antique paintings, with a much greater perfection of colouring, drawing, and execution, than any example we have extant of these works. It comes from the collection of Monsieur le Comte Vaudreuil, and was publicly sold in Paris for 900 louis-d'ors. This picture has passed successively into the possession of Mr. Troward, Lord Kinnaird, and Mr. Hamlet, to the latter of whom it now belongs 870

97. Sir Joshua Reynolds.—Mrs. Siddons in the character of the Tragic Muse. The majestic dignity with which he has portrayed this tragical heroine of the stage is admirably conceived, and is full of expression and contemplative energy. The character is powerful, yet retaining the delicacy and beauty of resemblance; while the attendant attributes are poetically and well fancied. This picture alone would be sufficient to hand to posterity the name of the first-rate native genius that has adorned this country, had we no other proof of his great and transcendent merit. M. de Calonne paid Sir Joshua Reynolds 800 guineas for it, and thought the merit of this picture far exceeded any fixed sum. It is now in Dulwich College . . 320

98. N. Poussin.—A noble Landscape. The works of N. Poussin are every day more in request; the longer they are considered, the more they grow on

Guineas

the taste. He thought with as much genius and masterly fancy as our greatest poets. With the imaginary subject of the Orion he has endeavoured to astonish us; it is full of imagination and novelty. M. de Calonne paid Sir Joshua Reynolds 500 guineas for it. This picture was sold a few years ago at Mr. Christie's, and was purchased by Monsieur Bonnemaison, who carried it to Paris 125

99. Murillo.—The Gipsy Girl with Flowers. This beautiful picture, although only a single figure, is allowed to be a master-piece of Murillo for design, composition, and colouring. None of his larger works approach nearer to excellence, or can boast of a more correct resemblance to nature. It was formerly in the cabinet of Monsieur Randon de Boisset, and publicly sold for 900 louis-d'ors. This picture was purchased by Monsieur Des Enfans, and was bequeathed by Sir F. Bourgeois, his heir, to Dulwich College . . . 640

100. Murillo.—The Holy Family. That this great master formed his mind on the noblest models of the great schools is evident, for we find some of his works imitative of Titian, Rubens, Van Dyck, &c. This sublime and elegantly composed picture is quite his own, full of taste and spirited execution, with a powerful effect and richness of colouring. It was sold to Henry Hope, Esq. and again sold at his sale in 1816 510

101. Sal. Rosa.—Seaport. The grandeur and sublimity with which Sal. Rosa has treated these subjects will stand the test of ages: the scene appears part of his own native and romantic country, or where he mostly resided in Calabria: the whole painted

Guineas

with wonderful spirit and facility; the figures are very applicable and picturesque, and are suited to the scene. This picture was in the possession of Henry Hope, Esq. 500

102. Correggio.—St. Sebastian. No artist's works are so much sought after, and none so scarce as those of Correggio. This undoubted and well authenticated picture is evidently a finished study for a large picture: the character of the dying saint is expressively painted with a delicate and flowing pencil . 48

103. Rubens and Breughel.—Christ with Martha and Mary. This capital performance, the joint labour of these painters, though different in style, demonstrates their great judgment. The figures are disposed of with a propriety suited to their respective characters; the graceful dignity and noble ease of our Saviour is pre-eminent: the whole is finished with great accuracy. When we consider how rare cabinet pictures are of this description, they become invaluable 325

104. Paul Potter.—A Group of Cattle.—Possibly no picture can be more deserving the reputation of this incomparable and scarce master. In it he unites boldness and effect with delicate accuracy of drawing: the animals appear not like painting, but real objects. This artist, in Holland, is esteemed the father of animal painters. It was formerly in the cabinet of Monsieur Braam-Camp, of Amsterdam 310

COLLECTION

OF

JOHN TRUMBULL, ESQ.

PURCHASED BY HIM IN PARIS

IN THE SPRING OF 1795.

THE French Revolution, which swept away so many of the most illustrious families of France, and produced those pecuniary distresses which occasioned the dispersion of most of the collections of art in that country, enabled Mr. Trumbull, who was in the spring of 1795 attached to the American legation at Paris, to avail himself of the occurrences of the period, and to acquire many of those works of importance which had formerly held a place in some of the principal collections of that capital.

Although these acquisitions were principally of pictures of the Flemish and Dutch schools, still he likewise purchased some pictures of the great Italian masters, among which may be named the

MADONNA with the INFANT SAVIOUR and ST. JOHN, which is described in the catalogue raisonné as follows:—

"This picture was the altar-piece of the private chapel of Cardinal Mazarin, when prime minister of France, during the minority of Louis XIV.; and, at his death, he bequeathed it to the ancestor of Monsieur Primodan, from whom it was purchased. The loyalty, wealth, and respectability of that gentleman, rendered him an object of sanguinary attention during the tyranny of Robespierre: he was thrown into prison, his property sequestrated, and he must have perished by the guillotine, but for the timely fall of the tyrant; by which event he, with others, recovered his liberty. On quitting his prison, M. Primodan found his property under sequestration, his friends dispersed or dead, no money at his command, and tradesmen, to whom bills were due at the time of his arrest, clamorous for payment. No sooner were the seals removed from his town residence, on the Isle St. Louis (formerly the fashionable part of Paris), than he was painfully induced to think of parting with this picture, which had hung in the same apartment of the old mansion, from the time of the Cardinal's death, the pride of his family, and the strong evidence of the friendship of so great a man; and from the possession

of which nothing but a calamity, such as was produced by the Revolution, could have tempted him to separate. The present proprietor was then in Paris (in 1795), and purchased the picture for 40,000 livres. From that time it has remained in his hands, and has been preserved by him with such veneration, that the original varnish has not been removed, nor has a fresh one been given. The painting was originally on panel; but this having split, as may be seen over the head of the Madonna, it had been transferred to canvas, in 1767, by the ingenious and well-known Hacquin, as appears by an inscription on the back of the picture."

Without being able to vouch for the authenticity of this picture, a duplicate of which certainly exists in the Louvre, and from its not being known to the author of these sketches, there is no doubt that many of the pictures in this small collection were of a fine class, and it is moreover interesting, from being among the earlier pictures which were brought to this country from the continent after the period of the Revolution in France.

The pictures as brought forward for sale by Mr. Christie in the month of February, 1797, and the prices at which the same were then sold, are given in the following catalogue.

CATALOGUE.

FIRST DAY'S SALE.

		L.	S.	D.
1.	Simon di Pesaro.—Head of a Saint. From the collection of M. Joubart. Dermer	4	4	0
2.	Tilburg.—Peasants at the Door of an Inn. Collection of M. Des Touches. Birch	13	13	0
3.	Van Delen.—Inside View of a Church, with Figures by Poelemburg. From the collection of M. Des Touches. Walton	10	10	0
4.	Van Romyn.—Buildings and Cattle. From the same. Seguire	6	6	0
5.	Maes.—A Boy with a young Deer. From the same. Lord St. Helens	11	0	6
6.	Hobbima.—Landscape. From the collection of M. Grandpré. Walton	9	19	6
7.	Stella.—The Holy Family. Dermer	8	8	0
8.	Trevisani.—Madonna and St. Francis. From the collection of M. Joubart. Price	6	16	6
9.	Called Le Sueur.—The Magdalen. Lord St. Helens	4	4	0
10.	Ommegank.—Cattle. Finely painted. Babbage	7	7	0
11.	Poelemburg. — Ruins and Figures. Delicately finished. Dermer	8	8	0
12.	Adrian Vandevelde. — A small Winter Scene. Charmingly painted. From the collection of M. Des Touches. Gastling	10	10	0
13.	Canaletti.—A View in Venice. Fine. Seguire	21	0	0
14.	Ditto.—Ditto. Ditto	22	11	0

L. S. D.

15. Paul Ferg.—A Military Scene. Babbage 16 16 0
16. Ditto.—Ditto. Companion. These are two uncommonly fine specimens of Ferg—on copper. Hastings 19 6 6
17. Wynants.—A very pleasing Landscape, with Figures by Lingelbach. Finely painted and in the best preservation. From the collection of M. Grandpré. Pratbernon 28 6 0
18. J. Ruysdael.—A Morning Scene. The centre of this picture is peculiarly fine. From the collection of M. Grandpré. Earl Temple 31 10 0
19. Cuyp.—Cows. An early picture of this favourite master. From the collection of M. Des Touches. Captain Price 48 6 0
20. Vandermeulen.—A Battle One of the capital pictures of this master, and in perfect preservation. From the collection of M. Le Rouge. Idem 61 19 0
21. After Nicholo Poussin.—An excellent old copy of one of his finest Landscapes. Collection of M. Le Rouge. Idem 15 15 0
22. D. Teniers.—A Road, with Figures, &c. An agreeable small specimen of this favourite master. From the collection of M. Des Touches. Lord Gower 21 0 0
23. Weenix.—Head of a young Artist. Very finely painted. From the collection of M. Le Rouge. Strange 10 10 0
24. Teniers.—Portrait of a Lady with a Negro Servant. A very fine picture. From the collection of the Duke de Praslin. Duval 52 10 0
25. Rubens.—Germanicus haranguing his Troops. Sketch. From the collection of M. Des Touches. Bryan 44 0 0

L. S. D.

26. J. Jordaens.—The Holy Family. Half figures, the size of life. A very capital picture, equal to Rubens for colouring. From the collection of the Baron D'Espagnac. Captain Price 52 10 0

27.—Alexander Veronese.—Cupid and Pysche. On black marble. Runimed 21 0 0

28. Tintoret.—A Female Figure, half-length. Size of life, and finely coloured. Capt. Price 14 0 0

29. Paul Veronese.—The Martyrdom of St. Catharine. A fine picture. From the collection of the Duke de Tallard. Idem 39 18 0

30. Alexander Veronese.—Diana and Nymphs surprised bathing by Acteon. From the collection of M. Le Rouge. Bryan 31 10 0

31.—Sebastian Bourdon.—The Baptism of Christ. A fine composition, and in perfect preservation. Collection of M. Donjoux. Capt. Stanhope 85 0 0

32. Titian.—Portrait of a Lady. A fine half-length. From the collection of the Prince Carignan. Idem 37 10 0

33. Paris Bourdone.—Portrait of a Lady, half-length. Fine as Titian, and in perfect preservation. Collection of Prince Carignan. Price 29 8 0

34. Philip Champagne.—Portrait of the great Colbert. Very finely painted, and in perfect preservation. From the collection of the Baron D'Espagnac. Lord Gower 42 0 0

35. Carlo Dolce.—The Magdalen. A very fine head. From the collection of the Duke de L'Assaie and M. Donjoux. Bryan 30 9 0

36. Giorgione.—The Holy Family. A fine specimen, and in excellent preservation. Collection of M. Le Rouge. Knight 53 10 0

L. S. D.

37. Schidone.—The Coronation of the Virgin. Small. A fine composition of twelve figures, in perfect preservation, and from the very choice collection of the Duke de Praslin. Captain Price 30 9 0

38. Dominico Fetti.—Artemisia. Collection of M. Donjoux. Lord St. Helens 15 15 0

39. Louis Caracci.—The Holy Family. Small. A charming little specimen. From the collection of M. Donjoux. Bryan 48 6 0

40. Pietro da Cortona.—The Adoration of the Shepherds. A beautiful little specimen of the master. From the collection of the Baron D'Espagnac. Bryan 31 10 0

41. Domenichino.—Virgin and Child. Small. A favourite composition of this great master, in perfect preservation. From the collection of M. Donjoux. Captain Price 10 10 0

42. Stella.—Cupid and Psyche. Small, and sweetly painted. From the collection of M. Le Rouge. Stanhope 7 17 6

43. Luca Jordano.—Fire. An allegorical composition. Smith 25 4 0

44. Ditto.—Water. Ditto. Lord St. Helens 24 1 0

45. Ditto.—Earth. Ditto. Smith 24 1 0

46. Ditto —Air. Ditto. These four pictures of the elements are from the choice collection of the Baron D'Espagnac, and are justly regarded as among the finest works of the master. Earl Temple 28 7 0

47. Sebastian Bourdon.—The Daughters of Jethro. A very fine composition, worthy of N. Poussin, in high preservation. From the collection of the Baron D'Espagnac. Smith 136 15 0

48. Salvator Rosa.—A Landscape. A fine romantic

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grand scene, and in excellent preservation. From the collection of M. Le Rouge. Walton 51 9 0

49. Spagnoletto. — St. Jerome and Angel. A capital picture, the body and head of the saint, worthy the pencil of Guido, in fine preservation. From the collection of M. Donjoux. Smith 69 6 0

50. Rembrandt.—Portrait of a Lady. Half-length, in his high finished manner; one of his finest and most extraordinary works. From the collection of M. Donjoux. Bryan 105 0 0

SECOND DAY'S SALE.

51. L. Titius.—A high finished picture in the style of G. Dow. Smith 15 15 0

52. Hobbima.—A Landscape. Foxhall 18 18 0

53. Teniers.—A Village Dance. Elwin 33 12 0

54. Zuccarelli.—Landscape. One of his fine Italian pictures. Smith 21 0 0

55. Domin. Fetti.—Dives and Lazarus. A fine picture of the master. Foxhall 63 0 0

56. Weenix.—Dead Game. A finely painted picture in his best manner. Foxhall 39 8 0

57. Vandyke.—The Virgin and Child. One of the favourite compositions of this great master, and in fine preservation. From the collections of the Duke de L'Assaie and of M. Donjoux. Price 71 8 0

58. Sebastian Bourdon.—The Burial of Christ. A fine classical picture, in perfect preservation. From the collection of M. De La Regniere. Dermer 42 0 0

L. S. D.

59. RUBENS.—Head of a Boy. Simpson 24 3 0

60. DITTO.—Ditto of a Girl. Two beautiful sketches, size of life. From the collection of M. Des Touches. Simpson 13 2 6

61. TENIERS.—Judith with the Head of Holofernes. A very fine specimen of this favourite master, in the most perfect preservation. From the collections of M. Collet and M. Des Touches. Nixon 25 4 0

62. DITTO.—An exquisite little Landscape with Figures. In his finest manner. From the collection of M. Le Rouge. Smith 25 4 0

63. DITTO.—A beautiful little Landscape, with Gipsies telling the Fortune of an old Man. Of the very first class of merit. Companion to the foregoing. Bryan 31 10 0

64. KAREL DU JARDIN.—A Peasant on Horseback driving Cattle. An admirable picture of this master. The landscape in the manner of Claude, and little inferior to him. Pratbernon 36 15 0

65. CHEV. VANDERWERFF.—Children with a Bird's Nest. A very exquisite little picture of this admired master. From the collection of the Duke de Praslin. Bryan 92 4 0

66. GERARD DOW.—One of the finest pictures of this great master, well known under the name of The Onion Cutter. From the collections of the Countess La Verrue, and Grandpré. Bryan 70 7 0

67. VANDERHEYDEN.—A Landscape, with Water and Boats by William Vandenvelde, and Figures by Adrian. A curious and very fine specimen of those three admired masters, and in perfect preservation. Well known in the cabinet of the Duke D'Ozincourt and M. Gagny. Stainforth 87 3 0

68. TENIERS.—A Stable with Cows, a Milkmaid, Boy,

L. S. D.

&c. A very capital picture of this admired master. From the collection of M. Le Rouge.

Dermer 93 9 0

69. Wouvermans.—A Return from the Chase. The animals and dead game in this admirable picture cannot be surpassed; and the whole forms, perhaps, the finest specimen of the master in England. Formerly in the valuable collection of the Countess La Verrue. Smith 102 18 0

70. Teniers. — Gamblers at Trictrac. An exquisite picture in perfect preservation, and no way inferior to the Bonnet Rouge of M. Calonne. Formerly in the collection of M. Le Brun.

Lord Suffolk 115 10 0

71. Berghem.—A Landscape, with Figures on Horseback. A scene in the vicinity of Rome. It is clear, brilliant, in perfect preservation, and one of the finest productions of this great master. It was in the celebrated collection of Monsieur Grandpré.

Withdrawn at 210 0 0

72. Teniers.—A Concert, with Portraits of Himself and Family. Exquisitely painted in his finest manner, and in perfect preservation.

Withdrawn at 141 15 0

73. Idem.—A Dance of Peasants. Companion to the above, and of the same class of merit.

Birch 64 1 0

74. John Both.—A Landscape. Scarcely inferior to Claude Lorrain, and in the highest preservation. From the collection of M. Donjoux.

Bishop of Durham 87 3 0

75. Teniers. — A Chymist in his Laboratory. This picture may justly be called one of the finest specimens of the wonderful union of freedom and finishing

L. S. D.

so justly admired in Teniers. From the collection of M. Le Brun. Bryan 183 15 0

76. Bassano. — The Magdalen at the Feast of the Pharisee, wiping the feet of the Saviour with her hair. In perfect preservation, and one of the finest works existing of the master. From the collection of the Duke de Tallard. Agar 241 10 0

77. Vernet.—A Storm and Shipwreck. The most capital and perfect picture of the master in England. Lord Temple 147 0 0

78. Ditto.—A View of the Castle and Bridge of St. Angelo in Rome, with a Fête on the Tiber. Among the great number of spectators are Vernet himself, his wife and her father, M. Parker. This picture is almost as capital as the former, its companion. Cleland 131 5 0

79. Salvator Rosa.—A sublime Landscape, in perfect preservation. From the collection of M. Le Rouge. Bryan 73 10 0

80. Bronzino.—The Madonna, Child, and St. Catharine. A very capital picture of this great master, in high preservation. From the collection of the Baron D'Espagnac, where it was always esteemed to be from the hand of A. Caracci. Knight 178 10 0

81. Nicolo Poussin. — A Holy Family. A capital and classic composition of this great master, in the highest preservation, well known by the print engraved by Poilly. From the choice collection of M. De La Regniere. Smith 178 10 0

82. Guido.—Lucretia. One of the finest specimens of this great master, in his greatest style, and in perfect preservation. From the collection of M. Le Rouge. Cleland 131 0 0

L. S. D.

83. Nicolo Poussin.—Christ on the Mount of Olives. The visionary part of this exquisite little picture is equal to any of the finest works of this great master; and the three Disciples sleeping on the foreground are very grand. It was brought from Italy by M. Joubert, and is now from the collection of M. Le Rouge . . Bryan 273 0 0

84. Guido.—The patron Saints of Bologna. In this style there is but one picture of this great master known in Europe, which can vie in excellence with this precious specimen, that of the Assumption of the Virgin, at Bologna. This picture was long in the famous collection of M. Bramkamp in Holland; is now from that of M. Donjoux. Cleland 50 8 0

85. Murillo.—St. John with the Lamb. The sentiment of this admirable little picture is equal to the magic of its colouring and execution, and without prejudice to any other, it may fairly be pronounced the most lovely specimen of this admired master in England. It was one of the choicest ornaments of the very fine collection of the Duke de Praslin. Bryan 210 0 0

86. Pordenone.—Dejanira and the Centaur pursued by Hercules. A most capital picture, equal in colour to Titian, and in composition worthy of Annibal Caracci. In the best preservation, and from the collection of a late noble duke, whose taste and judgment were well known. West 588 0 0

87. Guercino.—Angelica and Medora. Figures the size of life. One of the most capital pictures known of this great master, and in the best preservation: formerly in the same collection as the above. Bryan 462 0 0

L. S. D.

88. Berghem.—Landscape, with Figures and Cattle. One of the finest works extant of this great master, in which freedom and elegance of execution are united with brilliancy of colouring. The admirable picture, formerly in the Royal collection, and now in the National Museum of France, is the only one known in Europe of this master, which can be held to be superior in any point to this; in excellence of composition it is however indisputably inferior. From the collection of M. Grandpré. West 945 0 0

This picture was afterwards purchased by R. Hall, Esq. Portland-place.

89. Raphael.—The Virgin, Christ, and St. John, known by the name of the *Madonna du Corset Rouge*. An admirable picture of the middle period of this greatest of painters: the drawing and composition are worthy of him; the expressions of all the heads fine, but that of the Madonna superlatively so; and the colouring is superior to almost any of his works. This picture was brought from Rome by Cardinal Mazarin, and, notwithstanding very high prices were offered for it, particularly by the Prince of Condé, was religiously preserved in the family, until the distresses of the Revolution, in which M. Primodan, the late possessor, had his full share, determined him to part with it for a very extravagant sum. It was originally painted on wood, which beginning to decay, the painting was transferred upon cloth in 1767, by Hacquin (as was also the Holy Family, by the same master, well known in the Royal collection of France). It is in perfect preservation. Mr. West 890 0 0

90. Le Brun.—The Battle of Constantine and Maxentius. . . Mr. West 210 0 0

L. S. D.

91. Ditto.—The Triumph of Constantine. These admirable drawings are the originals from which the fine prints of Audran were engraved. No pictures of these subjects were ever painted by Le Brun; and the importance of these drawings is very much enhanced by the circumstance of their being all that exist of these subjects by the hand of the great composer. They are from the cabinet of M. Le Brun, and until now have never been out of the family. . . . West 157 10 0

Some of the reserved pictures of this collection were again put up for sale, at public auction, by P. Coxe, in 1812, but were again withdrawn in consequence of not fetching their value. Among these was the fine cabinet picture, by Nicholas Berchem, No. 71 of this catalogue, representing an Italian scene where travellers are riding at full speed, with a view of *Monte Soracte* in the distance; a picture painted at the best time of the master, and of the same quality as the picture known by the name of *Les Fagots* in the possession of Alexander Baring, Esq.

The Berchem, No. 88, now in the possession of Richard Hall, Esq. of Portland-place, is also one of the magnificent works of the master.—They were both in the collection of Grandpré.

MR. BRYAN'S COLLECTION.

THE late Mr. Bryan was not only an exceedingly good judge of the works of all the Flemish and Dutch masters, but a devoted and enthusiastic lover of the art. His mercantile pursuits, which called him frequently to Flanders and Holland, in which latter country he for some time resided, had afforded him the advantage of studying most of the rich collections of art which were in that country, previously to the invasion of it by the French army; and he formed his judgment and improved his taste from the frequent opportunities which he had in studying the works of their best masters.

His attention, originally occupied by matters entirely mercantile, was afterwards called to the acquisition of works of art, when they presented themselves for sale; and when the French army, at a later period, overran Holland, and caused many of its inhabitants to part with their treasures of art, he was already in possession of the information where to find the objects themselves, which it is always of so much importance to know. He was naturally of a bold and de-

cided character, and wanted neither judgment nor enterprise to carry his views into execution. He had the good fortune to possess the confidence of the Duke of Bridgewater, who enabled him to carry his plans into effect; and it may truly be said that the advantage which he possessed in the acquaintance of that most spirited nobleman was of mutual advantage to both; as without his suggestions and critical information the fine gallery of Cleveland-row might never have been formed, or, at least, never have attained that consequence which it now possesses.

In tracing back so many years, where the principal actors are now no more, it is difficult to give an account of many of those pictures which were brought to this country, and which passed immediately into private hands without any notice existing thereof. It may, however, be said in general terms of Mr. Bryan, that this country is indebted to his exertions for having procured for it many of the best pictures of the Dutch school which are now in England; and that the first proposals for securing the Italian part of the Orleans collection were made by him to the Duke of Bridgewater, and maintained with all his reasoning. But for such men as Mr. Bryan, this country would now have been but very poor in works of art.

INTRODUCTION

TO THE

COLLECTION OF MR. BRYAN'S PICTURES

SOLD BY

MR. COXE, 17th MAY, 1798,

AT MR. BRYAN'S GALLERY IN PALL MALL.

It is singular, and it may not perhaps be deemed an inapplicable remark, that on the same spot where the polygraphic exhibition attempted to force itself into fame, but which with all its claim to ingenuity proved the meteor only of a moment, to surprise, and to be forgotten, a constellation should have arisen, in variety and merit, of the first order in the arts, over the ashes of that forsaken establishment.

To those who think that a fine copy may be equal to an original performance, a convincing instance will present itself in the collection of paintings now submitted to the public, of the decided superiority, in the original portrait of Govartius by Vandyke, over a copy, which was once endeavoured to be placed on the highest pinnacle of distinction. As every thing is excellent only by comparison, no sooner had the original picture appeared, than, tried by the touchstone of truth, the copy, admirably as

it was executed, shrunk instantly from the scrutiny of investigation.

Neither is it because these are original paintings, and the productions of ancient masters, that they are entitled to esteem (they too were once modern), but it is because these original works command our regard from their full claim to long established merit, sanctioned by time in the continued approbation of the discerning. Merit is the growth of all ages; and Sir Joshua Reynolds' incomparable portrait of Mrs. Billington is an example that applause must be given wherever and whenever it is deserved.

The collection of pictures so magnificently displayed in this celebrated gallery are a selection brought together under circumstances, that times such as these which have recently happened, to the concern and distress of mankind, could alone have afforded the opportunity. Still the praise of collecting them is not less eminently due to Mr. Bryan, for his industry and enterprise, his spirit, perseverance and judgment.

For judgment in selecting works of such infinite variety and excellence, and in such admirable state of perfection; for perseverance and spirit in following the pursuit, and carrying it into effect; for enterprise in risking all hazards from his love for the art; and for industry, in preparing, with unceasing attention for the gratification and choice of the public, an assemblage, superior to most, and equal to any collection that this country or perhaps Europe could produce.

Before a discerning and liberal public these pictures are now respectfully offered to their most attentive con-

sideration. The day which is to decide upon their fate is fast approaching. They will change hands, indeed, when they are purchased—but they cannot alter in value.

Throgmorton-street, May 5, 1798.

PETER COXE.

CATALOGUE.

FIRST DAY'S SALE.

1. PANINI.—Architectural Ruins of a Temple
2. STORK.—A fresh Breeze, with a variety of Shipping
3. MOMPER.—A Landscape, with Figures and Cattle by Rubens
4. VAN GOYEN.—A View in Holland, with Ruins
5. VANDER NEER.—A View—Moonlight. A beautiful cabinet picture
6. REMBRANDT.—The Portrait of a Lady. Admirably coloured
7. BACKHUYSEN.—A fresh Breeze. Very fine
8. PYNAKER.—A warm rich Landscape, with Figures and Cattle
9. BREKELCAMP.—An old Man reading
10. SORG.—A Dutch Cabaret, with Peasants regaling
11. D. VAN TOL.—An old Man lighting his Pipe. A charming cabinet picture, little inferior to his master, G. Dow
12. TERBURG.—The interior of an Apartment, with a Lady pouring out Wine to a Cavalier. Highly finished

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13. Dom. Feti.—Dives and Lazarus. From the collection of Sir Joshua Reynolds
14. Backhuysen.—A Storm. This celebrated painter particularly excelled in these subjects: this is one of his most capital pictures
15. Ditto.—A brisk Gale—its companion. Equally fine
16. Titian.—The Infant Christ, with St. John. A forcible picture of this great master: from the collection of M. de Calonne
17. Loutherbourg.—Jason enchanting the Dragon. Very fine
18. Paul Brill.—Landscape, with Figures. From M. de Calonne's collection
19. Rubens.—A full length Portrait of a Canon of the Metropolitan Church of Cologne. A very capital picture
20. Ditto.—The companion
21. Pordenone.—The Holy Family. Very fine
22. Wouvermans.—A Battle. A fine clear picture. The spirited animation of the action is finely represented, and is painted in his superior style: from the collection of M. de Calonne
23. Guido.—David with the Head of Goliah. Very fine
24. Mola.—An upright Landscape. A grand scene, painted in the best manner of this great artist, and enriched with admirable figures, representing Tobit and the Angel
25. Palma.—The Entombing of Christ. Equal in colouring to Titian: from the collection of M. de Calonne 6 6 0

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26. Bega.—Dutch Merry-making. Of his first quality; equal to Ostade . . . 26 5 0
27. Decker.—A Cottage on the Banks of a Canal. From the collection of M. de Calonne 16 16 0
28. P. da Cortona.—Christ with the Samaritan Woman. M. de Calonne . . 31 10 0
29. Hackaert.—A warm brilliant Landscape. A very beautiful scene, enriched with figures by Lingelback 48 6 0
30. G. de Crayer.—Nymphs dancing. Finely composed, and beautifully coloured: from the collection of M. de Calonne . . 21 0 0
31. J. de Mabuse.—The Holy Family. A very curious specimen of the early period of oil painting; in the most perfect state of preservation 17 17 0
32. K. du Jardin.—A halt of Italian Travellers. This charming cabinet picture is from the collection of M. Lys, and is in Du Jardin's very best manner 42 0 0
33. Murillo.—The Assumption of the Virgin. A fine sketch for the celebrated picture in the Cathedral at Seville; very capital . . 63 0 0
34. Berchem.—A warm and brilliant Landscape, with pastoral Figures, surrounded by Cattle. A very capital picture . . . 42 0 0
35. Murillo.—The Madonna and Infant Christ. A charming and finely coloured picture of this admirable painter . . . 32 11 0
36. Tintoret.—The portrait of Vincenti Capelli, Admiral of the Venetian Fleet. Engraved. Very capital; equal to Titian . . 35 14 0
37. Berchem.—A singularly fine Landscape, with Cattle and Figures. There is not a picture extant of this

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admired master more noble and skilful in point of general composition, or the figures more pleasing and natural; his animals are characterised in a beautiful style, and finished with an accurate and animated pencil. This celebrated picture was formerly one of the principal ornaments in the collection of the Duc de Noailles . . . 36 15 0

38. Rembrandt.—The Good Samaritan. A very excellent picture, possessing all that admirable effect for which he is so eminently distinguished 73 10 0

39. Ditto.—Christ amongst the Doctors—the companion. Equally fine . . 71 10 0

40. Rubens.—Ceres and Pomona. This excellent picture is painted in Rubens' best manner: the composition is grand; the design unusually graceful and correct; and the colouring pure, rich, and splendid: it is truly a noble and beautiful production 514 10 0

41. Titian.—The Holy Family. A very capital picture, possessing all the depth and glow of colouring in which this eminent painter invariably distinguished himself: from the collection of M. de Calonne 63 0 0

42. Teniers.—Landscape, with a group of Flemish Peasants dancing and regaling. One of his clear, brilliant, and silvery pictures: the view is taken from the environs of his country seat, which is discerned in the distance . . . 168 0 0

43. Ruysdael.—A small Landscape—a view from Nature. The cabinet pictures of this charming painter are deservedly held in the highest degree of estimation 31 10 0

44. School of Rubens.—The Holy Family. A small

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octagon picture, supposed to be painted by John Van Hock, one of Rubens' favourite scholars
13 13 0

45. G. Dow.—The Portrait of his Mother. A small cabinet picture, exquisitely finished . 14 14 0

46. A. Vandevelde.—Cattle and Figures in a Landscape. The pictures of this able master are universally admired. There is a pleasing softness with a transparency of colour very fascinating, which this little beautiful picture possesses in a superior degree 50 8 0

47. Titian.—Diana and Acteon. A beautiful cabinet picture of this great master. He has treated this subject, in large, which is one of the most distinguished ornaments of the celebrated Orleans collection 105 0 0

48. Francisco Mile.—A grand Landscape. Treated with all the mind of N. Poussin: a classic composition: from the collection of M. de Calonne
31 10 0

49. Cuyp.—A clear, beautiful, and spirited picture, with a delightful group of cows in the foreground, and possessing all the tender tints of air and brilliancy of sunshine, for which Cuyp is so much admired
93 9 0

50. Titian.—A noble performance, a grand romantic scene. This sublime production of an elevated genius evinces the source from whence the great painters of the Italian school, who succeeded Titian, formed their style of landscape painting. He has judiciously enriched this capital performance with admirable figures, representing the return of Adonis from the chase. In every point of view, this fine

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picture is deserving particular attention, equally of the artist and connoisseur . 168 0 0

51. WILSON.—Grand and capital Landscape, representing a View of Rome, from the Villa Madama. This admirable picture has always been regarded as one of the finest productions of this great English artist 49 7 0

52. DENNER.—Old Woman reading. Extremely natural, and finely painted . . 120 15 0

SECOND DAY'S SALE.

1. BAPTISTE.—Pair of Flower Pieces . 2 12 6
2. MURILLO.—The Virgin in the Clouds . 4 4 0
3. A. DE GELDER.—Lot and his Daughters. De Gelder was one of the most distinguished scholars of Rembrandt. Very fine . . 5 10 0
4. PYNAKER.—Landscape . . 2 15 0
5. VAN GOYEN.—View of Dort in Holland. Perhaps the most capital picture known of this master 15 15 0
6. H. DE KLERK.—St. Peter delivered from Prison 3 13 6
7. VICTOR.—Farrier's Shop, with Gipsies telling Fortunes. Very fine. A master little known in this country 31 10 0
8. CUYP.—Group of Cattle, Figures, and Horses, on the banks of a Canal. A warm, clear, and brilliant picture 21 0 0
9. VAN ECKHOUT.—Moses treading on the Crown of Pharaoh. This painter was the scholar of Rem-

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brandt, whose excellence he has nearly approached in this capital picture . . . 6 6 0

10. TENIERS.—Group of Peasants smoking and drinking. In his fine manner . . 21 0 0

11. L. CARACCI.—The Ecce Homo. A beautiful cabinet picture 9 19 6

12. VAN WINGEN.—The Last Supper. A high-finished antique in perfect preservation, painted soon after the invention of oil painting: from the collection of Sir Joshua Reynolds . . . 10 10 0

13. I. OSTADE.—Winter Scene in Holland, with a variety of Figures skaiting, &c. &c. A very capital performance of this admired master . 20 9 6

14. HUCHTENBOURG.—Cavalcade. This painter was an imitator of Wouvermans, and with a considerable degree of success . . . 21 0 0

15. LINGELBACK.—Italian Market, with a variety of Figures. This is one of the most capital compositions of this master, and is painted with great spirit, and freedom of pencil . . 21 0 0

16. A. VANDEVELDE.—Small Landscape with Horses and Cattle. From the collection of M. de Calonne 17 0 0

17. W. VANDEVELDE.—Calm, with Fishing-boats. A very beautiful cabinet picture: from the marine collection of the late Earl of Bute . 26 5 0

18. CUYP.—Thunder Storm. A grand and sublime effort of this great artist . . 13 13 0

19. REMBRANDT.—His own Portrait. Painted in his best time, and touched in a bold and fine manner 22 1 0

20. Ditto.—The Portrait of his Mother, the Companion. Equally fine 52 10 0

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21. N. Poussin.—The Entombing of Christ. A grand and noble composition. Very capital . 33 12 0
22. Ruysdael.—Frost Scene in Holland. This charming painter has admirably depicted the severity of winter in hoar frost. It is finished in his best manner 63 0 0
23. Ditto.—The Companion. Equally excellent 45 3 0
24. Rubens.—St. Peter holding the Keys. This fine head and the companion were a present from Rubens to one of the Confreries at Antwerp, which was suppressed by Joseph II. They were purchased at the sale of their effects . . 42 0 0
25. Ditto.—St. Paul. The companion, equally fine. They are in Rubens' best manner . 42 0 0
26. Cuyp.—Warm Landscape, with Cattle. Painted in his broad style, and coloured in his best manner. The works of this admirable painter are deservedly increasing in daily estimation and value 61 19 0
27. Vander Helst.—His own Portrait, in which he has united all that is admired in Rubens and Rembrandt. It is equal indeed to any portrait of any master: from the collection of M. de Calonne . 37 16 0
28. Wynants.—Landscape. A view from nature, of which it is a most interesting and faithful representation, uniting all the excellence of Wynants, with the accompaniment of beautiful figures by that favourite master A. Vandevelde . 33 12 0
29. Ruysdael.—Pair of small Landscapes, views from Nature. Delightful cabinet pictures . 26 15 6
30. Tintoretto.—Christ crowned with Thorns. A grand and masterly performance: from the collection of M. de Calonne . . . 27 6 0
31. Vandyke.—Christ on the Cross. A finished design

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for the large picture formerly at Ghent. The correct drawing of this fine figure, and the solemnity of the surrounding scene, produce an impressive effect. It is an epitome of all that excellence which characterises the great works of this incomparable painter 36 15 0

32. BERCHEM.—Small Landscape. An extensive view in Italy, painted in his finest style, and touched with uncommon spirit. A rare cabinet picture 52 10 0

33. A. OSTADE.—The interior of a Dutch Cabaret, with Peasants. A clear and beautiful cabinet picture, in his most esteemed manner . . 48 6 0

34. BOTH.—Noble Landscape. A most beautiful and extensive scene, enriched with fine figures. The sky warm and clear, and the foliage admirably light and transparent . . . 63 0 0

35. K. DU JARDIN.—Cattle in a Landscape. A beautiful cabinet picture of this scarce master 25 4 0

36. Ditto.—The Companion. Of equal excellence 25 4 0

37. TINTORETTO.—The Saviour taken down from the Cross, attended by women. The composition is grand and full of energy, and painted in all the charm of Venetian colouring . . 70 3 0

38. RUBENS.—The Duke of Alva arming, attended by his Pages. Painted in the best manner of that great master: from the Orleans collection 38 17 0

39. W. VANDEVELDE.—Storm with a Shipwreck. A sublime picture of this celebrated marine painter 24 3 0

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40. WOUVERMANS.—L'Ecurie Hollandoise (engraved by Moyreau). A choice picture of this favourite master: it is finished in his best manner, and ranks among his most capital works . . 94 10 0

41. TINTORETTO.—The Raising of Lazarus. A noble composition, and perhaps the finest picture in this country of that Venetian master, being one of his most capital productions: brought from Italy by Mr. Irvine 126 0 0

42. RUBENS.—Diana attended by Nymphs. This surprising picture is presented to the attention of the connoisseurs, as one of the most admirable productions of his extraordinary pencil. There is a graceful dignity and ease in the figure of Diana, that is unusual in the works of Rubens. The composition is truly beautiful, and highly expressive; and the colouring has all that splendid richness which no painter acquired to equal perfection. It is unnecessary to dwell on its distinguished beauties, they are too obvious and too well understood to need the support of unnecessary panegyric. It was painted for the family of Valkenier, at Amsterdam, of whose descendant Mr. Bryan purchased it.—Sold to Sir S. Clarke, Bart., and now in his fine collection at Oakhill 1050 0 0

43. BERCHEM.—Halt of Travellers. This picture may very justly be rated amongst the finest works of this admired painter. The composition and execution are in his happiest style. Formerly in the collection of the Count de Vence, at Paris . 157 10 0

44. A. DEL SARTO.—The Holy Family. It is very rare to find a picture of this master in such perfect pre-

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servation; he has nearly attained in it the excellence of Raphael. The same style and grandeur are visible throughout the whole performance 152 5 0

45. Moralis.—The Saviour bearing his Cross. This sublime and affecting composition sufficiently justifies the appellation given to this great painter, in his own country, of the Divine Moralis. It is impossible not to be struck with the patient and dignified suffering expressed in the features of Christ. It fills the mind with the most impressive emotion: from the collection of M. de Calonne . 69 6 0

46. Velasquez.—Satyrs, with a Tigress and her Young. The pictures of this great artist are extremely scarce in this country; the few we possess have raised his reputation to an equality with the greatest masters of the art. The colouring in this astonishing picture is rich and harmonious, and is painted with a spirit and vigour that irresistibly excite the admiration and applause of the connoisseur: from the collection of M. de Calonne.—Mr. Cox of Hampstead 168 0 0

47. S. Rosa.—Subject from Pythagoras. It is impossible to convey a just idea of a group of figures more admirably composed or characterised with more scientific propriety. It does not yield to the most chaste picture of Poussin in point of design, and possesses a grandeur and sublimity that are peculiar to Salvator himself. The scenery is appropriate to the subject, and displays that superior excellence which distinguishes this great master as a landscape painter. This capital picture was brought from Rome by Mr. Hamilton, and is justly esteemed one of his finest works 446 5 0

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48. RUBENS AND BREUGHEL.—The Saviour with Martha and Mary. This inestimable cabinet picture exhibits the joint excellencies of these two great artists. The disposition of the figures is happily adapted to their respective characters. The graceful dignity and expression in the head of the Saviour are admirable. This picture was one of the principal ornaments of the collection of M. de Calonne . 262 10 0
49. RACHEL RUYSCH.—Bouquet of Flowers. The most extraordinary and beautiful performance of this celebrated female artist. In polished and exquisite finishing superior to Van Huysum himself. Sir Francis Baring . . . 367 10 0
50. Ditto.—Fruit, with variety of Insects, &c. Equally admirable. The companion. Idem 367 10 0
51. VANDYKE.—The celebrated Portrait of Govartius. This wonderful head is sufficiently known to render any account of it unnecessary. Indeed it beggars all description, and is beyond all praise. Mr. Angerstein 357 0 0
52. The Copy 53 11 0

THIRD DAY'S SALE.

1. RUBENS.—Rogero and Angelica: vide Ariosto. From the collection of Sir J. Reynolds
2. VANDYKE.—The Portrait of the Earl of Pembroke. From the collection of Sir J. Reynolds
3. WATERLOO.—Landscape
4. P. DA CORTONA.—The Martyrdom of St. Ignatius. From the collection of M. de Calonne

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5. VANDYKE.—The Crucifixion. A very capital sketch. From the collection of M. de Calonne
6. S. BOURDON.—The Murder of the Innocents. This affecting spectacle is treated in a grand and masterly style. From the collection of Sir Joshua Reynolds
7. CARLO MARATTI.—Cupid
8. LE NAIN.—Peasants with Cattle. Very fine
9. MIGNARD.—Holy Family. After Raphael
10. CUYP.—Angel appearing to the Shepherds
11. WOUVERMANS.—Landscape. Figures and cattle
12. BERCHEM.—Landscape. Figures and cattle
13. A. V. OSTADE.—Landscape, with Peasants merry-making. Very capital
14. HOBBIMA.—A View in Holland. A picturesque scene: one of his capital pictures
15. LE DUC.—The Portraits of the Painter and his Wife. A very high finished capital picture. From the collection of M. de Calonne
16. L. JORDANO.—Jupiter and Antiope. Very capital. From the collection of M. de Calonne
17. VANDYKE.—A sketch for an altar-piece. The Virgin and Infant Christ with St. Francis. From the collection of M. de Calonne
18. RUBENS.—A pair: sketches for the ceilings of the Jesuits' Church at Antwerp, which was destroyed by lightning. The one representing Esther and Ahasuerus, the other the Queen of Sheba and Solomon. These original designs possess all the fire and animation of this astonishing genius. From the collection of M. de Calonne . . 73 10 0
19.—TERBURG.—The Family of de Wit, the famous minister and patriot of Holland. In painting the portraits of this celebrated family, Terburg has

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exerted all his excellencies. It is estimable for suavity and mellowness of finishing, and is one of his finest works. From the collection of M. de Calonne 60 18 0

19. RUBENS. — Mars, Venus, and Cupid. Evidently painted after Rubens had studied the works of Titian and P. Veronese, whose taste of colouring and composition he has imitated in this fine picture, which is from the Orleans collection 94 10 0

20. REMBRANDT.—The Portrait of his Wife. Very fine. From the collection of Baron Nagel 76 13 0

21. K. DU JARDIN.—A Peasant on Horseback driving Cattle. An admirable picture of this scarce master. The landscape in the manner of Claude, and little inferior 43 1 0

22. HOBBIMA.—Landscape. A picturesque view of a cottage by the side of a wood. The works of this admirable painter are become extremely rare and very valuable. This is one of his most capital pictures 162 15 0

23. HONDICOOTER.—A Hare, and other dead Game, &c. A very capital picture, superior to Weenix in effect and finishing . . . 60 18 0

24. F. BOLL.—The Woman taken in Adultery. One of the most extraordinary and effective pictures the art of painting has produced. It vies with the most admirable works of the great Rembrandt, and is deserving of the peculiar attention of the artist and connoisseur . . . 86 2 0

25. A. VAN OSTADE.—Dance of Dutch Peasants before a Cabaret. There is always infinite humour in the works of this painter, who is in the greatest reputation for subjects of this description. His pictures

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are always exquisitely coloured, and this may be considered as one of his happy productions 47 5 0

26. A. VANDEVELDE.—Group of Cattle and Figures in a Landscape. The pictures of this pleasing painter are justly held in the highest estimation. This is one of his most desirable performances 110 5 0

27. REMBRANDT.—Our Saviour in the Ship. A grand composition, painted with all the vigour and effect peculiar to this great artist . . 68 5 0

28. METZU.—Lady before a Harpsichord, in conversation with a Cavalier. An uncommonly elegant domestic scene. Metzu treated these subjects with a superior degree of taste, and this is a most captivating and precious picture, deserving a distinguished place in the choicest collection 157 10 0

*28. DIETRICY.—The Flight into Egypt. A most pleasing and well-composed picture; the effect truly harmonious. From the collection of M. de Calonne 42 0 0

29. CLAUDE.—Most exquisite cabinet picture of this great painter, representing one of the most delightful Views in Italy, enriched with Figures and Cattle. This charming specimen may deservedly rank amongst the happiest productions of Claude 199 10 0

30. Ditto.—Small beautiful Landscape. Clear, and sweetly coloured;—a valuable and scarce cabinet picture, from the collection of M. de Calonne, and a desirable companion to the preceding landscape 105 0 0

31. HOBBIMA.—View in Holland, taken from Nature.

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This master stands unrivalled for the chaste and unaffected manner in which he represents these simple scenes; his works are justly held in the highest reputation, and this is certainly one of his happiest productions . . . 68 5 0

32. Rembrandt.—Philosopher in his Study. The art of painting cannot go beyond this picture for character and effect. It is painted in the finest time and manner of Rembrandt, and very highly finished. A truly capital performance . . 88 4 0

33. Gerard Dow.—The celebrated Picture called the Hachie d'Ognons. Engraved. Formerly in the collection of the Countess de Verrue at Paris; and one of the finest pictures of this extraordinary master 90 6 0

34. Berchem.—Capital Landscape, with Cattle and Figures. This beautiful cabinet picture may be justly esteemed one of the finest works of this fascinating artist. It is touched with infinite animation and spirit, and is in his very best manner 73 10 0

35. W. Vandevelde.—William III. in his Yacht, attended by the Nobility, visiting the Nore. This justly celebrated picture has always been considered as one of the most capital works of this inimitable marine painter; the brilliancy of the sky, the effect of the smoke occasioned by the salute from the different shipping, and the transparency of the water, are most admirably expressed. It is unrivalled 147 0 0

36. N. Poussin.—Allegorical Subject, representing a Poet presenting his poem to Apollo, as a candidate for the laurel. The figures are as large as life, and

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prove that this learned painter excelled equally in his gallery pictures as in the exquisite productions he has left for the ornament of the cabinet
105 0 0

37. A. Ostade.—Dutch Peasants regaling. A beautiful cabinet picture in his very best manner
49 0 0

38. Guercino.—St. Sebastian. One of the most distinguished pictures of this master; it is in every respect equal to the admired productions of Guido
50 8 0

39. Cuyp.—View in Holland, a clear and brilliant picture, representing the morning of a fine summer's day, with Cattle and Figures on the foreground. The works of this admirable painter exhibit an acquaintance with aërial perspective which perhaps is peculiar to himself. This is in his fine manner
110 5 0

40. M. Van Muscher.—His own Portrait in an apartment, and surrounded with Musical Instruments, &c. This painter is esteemed in Holland equal to Gerard Dow, or Mieris. It is impossible to conceive any picture more highly finished than this exquisite performance, which is worthy a place in the choicest cabinet 126 0 0

41. Titian.—Venus and Adonis. Titian has treated his favourite subject in this picture with unusual success. The design is grand and correct, and the expression of the heads most beautiful. It was brought to this country by a nobleman distinguished for taste, and is one of the finest pictures of this great master . . . 152 5 0

42. Both.—Grand and extensive Scene. This painter

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acquired the title of Both of Italy; he united the finished and delicate execution of the Dutch school with the magnificent prospects of nature in that charming country. This is one of his most beautiful pictures 315 0 0

43. Sir. J. Reynolds.—The Portrait of Mrs. Billington. This great ornament of the British school, whose taste and spirit were so conspicuous in bursting the shackles of formality—in which portrait-painting was confined by his immediate predecessors, and who gave to the charms of nature the graces of attitude—has happily depicted the figure and fascinating countenance of Mrs. Billington, characterised as St. Cecilia, and has given all that expression of feature which bespeaks a mind intent upon the harmony of sweet sounds. The choir of angels are judiciously introduced and extremely animated. This admirable picture is deservedly esteemed one of Sir Joshua's best performances, and is entitled to rank in distinction as a fit companion to the tragic muse of Mrs. Siddons. H. Hope, Esq. 325 10 0

44. Murillo.—The Assumption of the Virgin. The cabinet pictures of this charming painter are extremely rare, and are justly held in the greatest estimation. This is in his finest manner 50 8 0

45. Schiavone.—The Angel driving Adam and Eve from Paradise. Extremely fine. Equal to the finest works of Titian . . 37 16 0

46. Titian.—Subject from Boccacio. A performance of the very first quality and merit of this great master 131 5 0

47. S. Rosa.—Capital Landscape. Treated with all the grandeur and sublimity that distinguish this

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great painter. He has enriched it with a most beautiful group of figures, representing the Reposo 162 15 0

48. Murillo.—The Assumption of the Virgin. A very capital picture There is a grace and dignity in the attitude of the Virgin that cannot be surpassed; and the surrounding cherubs are designed with a beautiful simplicity peculiar to Murillo . 70 7 0

49. J. Ostade.—Winter Scene in Holland. Capital pictures of this esteemed artist are exceedingly scarce. This is one of his very finest works, and is worthy a place in the choicest collection 105 0 0

50. Wouvermans.—Preparing for the Chase. This precious cabinet picture is in the best time of Wouvermans. It is finished in his very best manner, possessing all the beauties, both in composition and execution, so conspicuous in the finest works of this inimitable artist . . . 97 13 0

51. Ditto.—The return from the Chase. The companion to the former, and equally excellent. This pair of exquisite cabinet pictures are engraved by Moyreau. They held a distinguished rank in the celebrated collection of La Comtesse de Verrue, at Paris 110 5 0

52. Berchem.—Charming Landscape, with groups of Cattle and Figures, with a clear brilliant sky, and most beautiful extensive scenery, the whole finished in the finest style of this inestimable master. This exquisite cabinet jewel was purchased by Mr. Bryan from one of the first collections in Holland. G. Hibbert, Esq. . . . 336 0 0

53. Teniers.—Assemblage of Flemish Peasants before the door of a Country Alehouse, regaling and

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amusing themselves. Teniers excelled to a surprising degree in representing these rural festivals with the most interesting fidelity. This is a very distinguished picture of his, and was always considered as the finest specimen of this master in the Orleans collection. G. Hibbert, Esq. . 357 0 0

54. Ditto.—The *Bonnet Rouge.* This truly celebrated chef-d'œuvre, a most desirable companion to the preceding pictures, was one of the most admired and popular works in the collection of M. de Calonne. It is a masterly and surprising performance, uniting all the wonderful qualities of Teniers, for character, composition and colouring, with his most animated pencil. G. Hibbert, Esq. 367 10 0

55. Murillo.—The Madonna and Infant Saviour. There is a beauty and simplicity in this incomparable picture that exceed description. The carnation is delicately tender, and there is an appearance of life and animation in the expression of the heads, that is perhaps peculiar to this favourite painter. It was one of the most celebrated pictures in M. de Calonne's collection, and is certainly one of the happiest productions of the master. H. Hope, Esq. 304 10 0

56. A. V. Ostade.—Dutch Cabaret. The happiest effort of this master's astonishing pencil. The subject, a group of both sexes, amusing themselves with all that festive hilarity so descriptive of the manners of the Dutch. The art of the painter is conspicuous in every part of this wonderful performance. In richness and tone of colouring no picture can surpass it; in truth of representation it is unrivalled; and in general effect it speaks to the most common ob-

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server, with a force which is singularly captivating. But it has still the higher claim of commanding the fullest applause of the connoisseur and the artist. This picture was of the first celebrity in M. de Calonne's collection. G. Hibbert, Esq. 409 10 0

57. Rubens.—The Death of Adonis. This sublime picture has ever been regarded as the chef-d'œuvre of Rubens. The composition is admirable, and the execution the most masterly that can be conceived. In point of colouring Rubens has in this wonderful production even outdone himself, great as his powers are acknowledged to have been in this department of the art. The figure of Adonis may be justly considered as the *ne plus ultra* of design. This most capital picture was painted by Rubens for the family of Brants, at the Hague, of whose descendants it was purchased by Mr. Bryan 1407 10 0

58. Paul Potter.—Group of Cattle in a Landscape. This prodigy of art has ever been considered as the master-piece of the inimitable Potter, and deservedly authenticates the great reputation of the works of that scarce and incomparable painter. He unites boldness of effect with the most delicate accuracy of drawing. The animals appear not like painting, but the real objects, and the truth of character he has given to each evinces the extraordinary attention he has paid to nature in the delineation of this interesting group. This inestimable cabinet picture was painted for the family of Valkineer, at Amsterdam, where Mr. Bryan purchased it 1110 10 0

59. Rembrandt.—The Centurion—vide Acts, Chap. x. The wonderful powers displayed by Rembrandt in this extraordinary production equally excite our

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astonishment and admiration. It is impossible to conceive a picture of more striking and impressive effect. The art of colouring, and the knowledge of the chiaro-scuro, are here carried to the highest point of perfection. The expression of the heads is inimitably characterised, and the subject is treated with the most dignified propriety. This invaluable picture has ever been considered in Holland as the distinguished master-piece of their greatest painter, and was purchased by Mr. Bryan of the family of Boers, at the Hague, for whom it was originally painted, and has ever been the object of universal admiration . . . 1522 10 0

These two last pictures were purchased by the late Sir Francis Baring, and were afterwards ceded by the present Sir Thomas Baring, along with the whole of the Flemish part of his collection, to his present Majesty, about the year 1812, which laid the foundation for the fine collection of Flemish and Dutch pictures now at Carlton palace.

CATALOGUE

OF

THE CABINET PICTURES

OF THE

GREFFIERS FAGEL,

SOLD BY P. COXE, BURRELL, AND FOSTER, MAY 22, 1801.

INTRODUCTION

PREFIXED TO THE CATALOGUE.

If ever an assemblage of pictures were brought before the public, indisputably genuine, valuable for variety and merit, and of unsullied purity, it is the selection enumerated in this catalogue.

They were collected by the Greffiers Fagel, during a period of more than a century, under the combined advantages of their acknowledged taste and judgment; were purchased by them, in Holland and Flanders, countries abounding in rich works of art; and admired equally by the intelligent and unlearned, they stood celebrated at the Hague as a selection of the first importance.

In preparing the catalogue for their sale in London, the gratifying reflection naturally arises, —that in all the consequences issuing out of the recent events on the continent, which disturbed the social compact of nations, scattered persons, and dispersed property; cruelly and sacrilegiously, if the term may be used, tearing away the most valuable works of genius from the very places they were originally executed to adorn,—this country has to boast, that no one collection in her possession has been the plunder of her fleets or armies.

All the variety of interesting performances which have been introduced among us, have been brought over for the choice of British taste and liberality—free-will offerings: and these very works of incomparable merit are an additional instance, and may rank foremost in the schedule of perfection.

Every expression should be admitted by the candid mind according to the sense intended to be conveyed; and in that just commendation of their excellence, it is by no means designed, what indeed would be madness in the attempt, to derogate from the acknowledged reputation of the great and masterly schools of Italy, in the perfection of Leonardo da Vinci, Michael Angelo Buonarotti, Raphael, Titian, Correggio, or the Caracci.

But in forming an assemblage of pictures, it should be recollected (for no man forms a collection merely for his own gratification) that the highest regions of poetry and sublimity are not suited to every observer. The comparatively few, only, can feel the extreme perfection of taste, in an accurate discrimination of the excellencies of those great masters; while pictures executed from the standard of common life, in general occurrences, apply to every one's conception. The ranks and degrees of human order and existence, their pursuits, their passions, their humours and their excellencies, are perpetually passing in review: and on this principle, works of human ingenuity which embrace all nature, not only "catch" at the moment, "the manners living as they rise," but like history, become faithful records of local situations, past habits and appearances. What, indeed, is a well chosen selection displayed to advantage, but "walls," as Sir Joshua Reynolds happily expresses it, "hung round with thoughts,"—a collection of the best authors, whose entertaining or instructive works lie open before us at the finest passages!

Accordant with such sentiments, it may surely be asked without presumption, who would be without pictures, who has the power of purchasing? With such a beautiful and perfect assem-

blage before them of the Dutch and Flemish schools as these of the Greffiers Fagel, who will not be eager to select, who will not avail themselves of the favourable opportunity that now offers?

CATALOGUE.

FIRST DAY'S SALE.

		L.	S.	D.
1.	UNKNOWN.—A pair of Heads .	1	7	0
2.	J. POCUE.—Alexander's visit to Diogenes	9	9	0
3.	CLAUDE.—A Landscape, after .	5	5	0
4.	VAN OS.—A Sea-piece . .	21	0	0
5.	DITTO.—The Companion . .	15	4	6
6.	P. GYSONS.—Landscape, on copper .	10	10	0
7.	J. GREFFIER.—View on the Rhine	5	15	6
8.	CANNALETTI.—View of Westminster Bridge	10	10	0
9.	DITTO.—London Bridge, the companion	21	0	0
10.	POELEMBERG.—Landscape, with Nymphs bathing	8	8	0
11.	LAIRESSE.—Saul and David . .	11	11	0
12.	EGLON VANDERNEER.—The Incantation of Circe	15	15	0
13.	HEMSKIRK.—A Man smoking .	4	14	6
14.	WYCK.—Figures, a Seaport .	14	3	6
15.	UNKNOWN.—Diana bathing . .	5	5	0
16.	CARLO MARATTI.—A Magdalen, after	5	5	0

	L.	S.	D.
17. UNKNOWN.—Small half-lengths, Portraits, a pair	6	16	6
18. DITTO.—A Castle and Figures, in a Landscape	8	8	6
19. ROSENBERG.—View in the Canton of Berne	11	11	0
20. DITTO.—The Castle of Fribourg, the companion	11	0	6
21. F. MILE.—Landscape and Figures	15	4	6
22. DITTO.—The Companion . .	16	5	6
23. VAN DER ULFT.—Small Historical, with innumerable Figures . . .	21	10	6
24. BIRK HEYDE.—The Town-gate of Haerlem	21	0	0
25. ANTONISSEN.—Landscape, Cattle, and Figures	31	10	0
26. LIMBERG.—Historical . .	17	17	0
27. DITTO.—Jupiter and Europa .	24	3	0
28. ROEPEL.—A Fruit-piece . .	11	11	0
29. GOLTZIUS.—A Head crowned, after	2	12	6
30. G. NETSCHER.—Vertumnus and Pomona	47	5	0
31. POELEMBERG.—Landscape with an Arch and Figures	22	1	0
32. FRANK HALS.—Children at Cards .	31	10	0
33. DITTO.—Children teazing a Kitten	18	18	0
34. ADRIAN VANDEVELDE.—Cattle, with a Cow-herd sleeping	35	14	0
35. PHILIP VANDYKE.—Females feeding a Parrot	63	0	0
36. DITTO.—A Musical Conversation, the companion	36	2	0

	L.	S.	D.
37. Rothenhamer and Breughel.—The Nativity	53	10	0
38. F. Mile.—Landscape and Figures, pastoral	15	4	6
39. Philip Wouvermans.—The Return from the Chase	73	12	0
40. Van Huysum.—Landscape and Figures, Diana's Festival, on copper	52	10	0
41. Vanderwerff.—A Magdalen	24	3	0
42. Victor.—The Discovery of Achilles	11	0	6
43. Teniers.—The Alchymist	42	0	0
44. Berchem.—Cattle and Figures at a Cottage Door, an evening scene	52	10	0
45. Laistman.—Sophonisba, historical	25	14	6
46. Vanderwerff.—Figures, a pastoral scene	54	12	0
47. Ditto.—Bacchus and Ariadne	64	1	0
48. J. de Koeninck.—An Interior, a Man studying	54	10	0
49. Bassano.—Night Scene	26	5	0
50. Jan Steen.—The Village Marriage	33	12	0
51. Abraham Mignon.—Flowers, Birds, and Insects, —capital	65	2	0
52. Francis Mieris.—The Portrait of a Man habited in black silk	64	1	0
53. Adrian Van Ostade.—The Interior of a Cabaret, a group of happy and contented people enjoying refreshment	157	10	0
54. Paul Potter.—Landscape, Cattle, and Figures milking Cows—an evening scene	136	13	0

SECOND DAY'S SALE.

		L.	S.	D.
1.	PERRELLE.—Landscape, Figures, and Architecture	3	13	6
2.	K. DE MOOR.—A Conversation	2	4	0
3.	UNKNOWN.—A Head	0	10	6
4.	PIAZZETTA.—A Boy studious	2	8	0
5.	UNKNOWN.—Darius refusing Water	2	16	0
6.	TITIAN.—La Cochile, after	4	4	0
7.	HOLBEIN.—Head, after	1	15	0
8.	PELLEGRINI.—Moses striking the Rock	3	3	0
9.	SCHWEICHARDT.—Landscape, Figures and Waterfall	11	11	0
10.	DITTO.—A grand Scene, the companion	14	14	0
11.	J. DE ROORE.—The Sacking of Rome	13	2	6
12.	R. FOURNIER.—The finding of Moses	12	12	0
13.	M. SORG.—Dutch Courtship	26	5	0
14.	ROTHENHAMER and BREUGHEL.—Cupid's Festival —Children Dancing	22	1	0
15.	POELEMBERG.—A Landscape, with the Magdalen	7	7	0
16.	ZAFTLEVEN.—View on the Rhine	20	0	0
17.	UNKNOWN.—Student drawing	11	11	0
18.	PRIESLER.—Achilles at Lemnos	7	17	6
19.	VAN DER DOES.—Figures and Cattle	10	0	6
20.	DITTO.—The Companion	13	2	6
21.	F. MILE.—Landscape with Sacred History	18	18	0
22.	SLINGELAND.—Small Portrait	9	19	6
23.	BROUWER.—Fighting Boors	19	8	6
24.	POELEMBERG.—Diana and Calista, in a Landscape	7	7	0

		L.	S.	D.
25.	GERARD DOW.—Portrait	14	14	0
26.	POELEMBERG.—His own Portrait	11	0	6
27.	MYTENS.—Charles I, his Queen, and the Prince of Wales	48	6	0
28.	STEENWICK.—Church Piece	16	16	0
29.	PAUL FERG.—View on the Rhine	33	12	0
30.	DITTO.—Ditto, the Companion	32	0	6
31.	A. VANDEVELDE.—Landscape, Cattle, and Figures, an upright	68	5	0
32.	FERDINAND BOLL.—Portrait of a Boy	42	0	0
33.	DE HEUSCH.—Seaport	43	1	0
34.	WILLIAM MIERIS.—An Interior, a party partaking of Oysters	143	17	0
35.	VERNET.—Morning, a Sea View with Nymphs bathing	51	9	0
36.	DITTO.—Evening, a Seaport with groups of fisher men, the Companion	55	13	0
37.	CORNELIUS BEGA.—An Interior, a musical party	32	11	0
38.	DITTO.—The Lullaby, the Companion	69	3	0
39.	GERARD DOW.—Girl drawing Water at a Well, with a Dog snarling	39	18	0
40.	SCHALKEN.—Female weighing and prizing her favourite Bird	53	11	0
41.	FRANCIS MIERIS.—Female amusing herself with a Bird	33	12	0
42.	PHILIP WOUVERMANS.—A restive Horse with groups of Figures at an Inn door	152	5	0
43.	BAROCCIO.—A Holy Family, the Virgin presenting Fruit to the Saviour	45	3	0
44.	FRANCIS MIERIS.—Jacob's Dream	73	10	0
45.	JAN STEEN.—The Female Emissary delivering David's Letter to Bathsheba	57	15	0

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46. Philip Wouvermans.—Landscape and Figures, the Falconers . . . 139 13 0
47. Vander Heyden and A. Vandevelde.—Palace and Garden with Figures . 42 0 0
48. Metzu.—The Sleeping Female disturbed 165 18 0
49. Lingelback.—The Outside of an Italian Inn, in an extensive Landscape, with groups of Figures refreshing and amusing themselves. Extraordinarily fine 64 1 0
50. Adrian Van Ostade.—A Dutch Advocate perusing a Deed, a Servant attending holding a present of Game . . . 336 0 0
51. Nicholas Berchem.—Groups of Figures and Cattle dispersed along a winding Road in various directions, with a grand Mountain Scene in the distance 367 10 0
52. Sir Peter Paul Rubens.—The Grecian Daughter 273 5 0

It is to be regretted, that in many of the sales of the early collections, the names of purchasers cannot now be obtained, owing to the books of several of the houses of that period, who were the principal salesmen of the day, having either passed into other hands, or full particulars regarding those collections not having been preserved. The first of these positions has been the

case with the books of the firm who sold this collection, and difficulty has thus occurred in obtaining full information on the subject of these pictures. When lately applying for information regarding the Calonne collection to the successors of Messrs. Skinner and Dyke, the author of these compilations was informed that all the papers regarding the Calonne collection had been destroyed some years ago.

This circumstance will account for the absence of that ample information in regard to the transfer of works of art, which is always so acceptable to the amateurs of art in general. The original catalogues of these collections themselves nevertheless tend to prove the identity of those pictures which composed them, and the prices at which the same were sold at that time.

In referring to a subject of so much interest, whether it regards the gratification of curiosity, or may be of real utility, the author must here express his best acknowledgments for the very handsome manner in which Mr. Christie has afforded him every information regarding those collections which were sold by his father, or by himself: and he owes the like acknowledgments to Mr. H. Phillips and to Mr. Stanley of Bond-street.

THE

HOLDERNESS COLLECTION,

SOLD BY MR. CHRISTIE,

6TH MARCH, 1802.

INTRODUCTION

TO

THE CATALOGUE.

THE reputation of the small but very choice collection of Dutch pictures, late the property of the Countess of Holderness, is too well established to require any comment further than to state that it was formed at the time when Holland abounded with the works of its greatest masters, and when the arts, which comparatively have ceased to flourish in that country, were patronised by such personages as the elder Greffier Fagel and his son, who, from their distinguished situations, their taste, and un-

bounded liberality, had the opportunity of selecting whatever was exquisite from the very easels of the artists whom they encouraged and protected. From them this collection descended to its late possessor; and as every accession of *virtù* becomes a fair subject for congratulation to the British public, inasmuch as it tends to improve the taste, correct the judgment, and enlarge the ideas both of artists and collectors,—in like manner may the present cabinet pictures be commended: and those whose spirit and affection for the arts have been warmed by the recent importations from Italy and France, will, we conceive, have fresh pleasure in being permitted to participate in the public distribution of so exquisite an assemblage as the Holderness collection.

CATALOGUE.

		L.	S.	D.
1.	CUPIDS in Crayons. Bromley	8	8	0
2.	VANDYKE.—A young Gentleman's Portrait, style of. Mr. Price	1	1	0
3.	DITTO.—A Gentleman's Ditto. Seguire	2	2	0
4.	DITTO.—A Lady's Ditto. Borrowdale	3	3	0
5.	RAPHAEL.—The Madonna and Child. Circular; a fine old copy. Ewin	8	8	0
6.	Jos. VANWINGHEN.—Ditto. A very old picture in fine preservation. Seguire	3	13	6
7.	HOLBEIN.—A Gentleman's Portrait. Jaubert	7	7	0
8.	Very ancient.—Ditto, holding a Book, dated 1540. Jaubert	3	13	6
9.	J. LIEVENS.—A Man's Portrait. Bry	4	4	0
10.	STEENWYCK.—Interior of a Gothic Church. On copper. Seguire	34	13	0
11.	ALBERT DURER.—Two small fine Portraits, in one frame. Jaubert	12	12	0
12.	BREUGHEL.—A Frost Scene, View in Flanders. Small. Delcour	6	18	6
13.	VERTANGEN.—The Reposo. An elegant small picture. Mr. Price	7	17	6
14.	REMBRANDT.—Old Woman's Head. A small picture. Woodburne	8	18	6
15.	DITTO.—A Jew Rabbi. The companion. Woodburne	7	17	6
16.	BREUGHEL.—A highly finished small Landscape, view in Flanders. On copper. Seguire	10	10	0

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17. DITTO.—Ditto with a Bridge, &c. Seguire 16 16 0
18. OSTADE.—An Interior, with Boors drinking. Earl Gower 22 1 0
19. SCHALKEN.—A Concert. Harris 10 10 0
20. BREUGHEL.—A Landscape with View on the Brussels Canal. Seguire 22 10 0
21. GERARD DOW.—A Conversation, playing at Trictrac. A beautiful little picture in the style of. Barnet 9 9 0
22. NETSCHER.—A Boy blowing Bubbles. Jaubert 27 6 0
23. GER. DOW.—Boy feeding a Bird. A very beautiful picture in the manner of. Harris 12 12 0
24. MIREVELDT.—A Gentleman's Portrait. Much in the style of Vandyke. Smith 14 14 0
25. C. BEGA.—Interior of a Dutch Cabaret, with Boors and Women singing and regaling. A fine group of figures in his superior style. Comyn 23 2 0
26. HONDIKOOTER.—Portrait of a Dutch Nobleman on Horseback, with his Game-keeper and Dogs going a-coursing. The whole a close imitation of nature, and finely coloured. 22 11 6
27. DITTO.—Ditto with Horses, part of a Villa and distant Grounds. W. Porter, Esq. 26 5 0
28. DITTO.—The Master of the Manege, with Horses, Idem 25 4 0
29. P. NEEFS.—Interior of a Romish Church. A capital grand Gothic building; the figures, by old Franks, represent a Priest going out to administer the Host. Borrowdale 27 6 0
30. TITIAN.—A Nobleman's Portrait, half-length. W. Smith, Esq. 7 7 0
31. REMBRANDT.—A fine spirited Portrait of an Artist at his Study. Very capital. Comyn 52 10 0

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32. Zuccaro.—A small whole-length Portrait of Queen Elizabeth, engraved by Vertue; with the following inscription:

"*Uxor amet, sileat, serviat, nec ubique vagetur;*
Hoc testudo docet, claudat, labro junctoque turtur:
Hæc talis fuit."

Baron Nagel 15 15 0

This motto seems to be most injudiciously attached to a portrait of the *virgin* queen.

33. Verkolie. — A Musical Group. Equal to the works of Vanderwerf. Birch 79 16 0

34. Jean of Maubeuge.—Two Portraits in one frame, representing a Gentleman and Lady at Devotion. Very finely painted for that early period of the arts, and in fine preservation. Coxe 138 12 0

35. Vantoll.—A Dutch Family at Repast. A brilliant striking picture, equal to Gerard Dow. 33 12 0

36. W. Mieris.—A Woman suckling her Child. A group of four figures; a very capital, elaborate, and highly finished picture Harris 99 15 0

37. Ditto.—A Fruit Shop; an old Dutch Woman selling Chesnuts to a Boy. A surprising performance for the great attention bestowed in imitating nature in the most minute objects.

Birch 152 5 0

38. Ditto. — The Interior of a Kitchen, supposed a Gentleman's, with three Servants employed in different domestic occupations; an infinite number of Utensils. Very highly finished—fine.

Birch 91 7 0

39. H. Sachtleven.—A Pair of Views on the Rhine. Two beautiful and extensive prospects, enriched

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with a variety of figures, villages and buildings. Pictures undoubtedly of the first class of this admired master. Seguire 40 19 0

40. Ditto.—A Pair of smaller uprights. Equally fine. Seguire 28 7 0

41. Gaspar Netscher.—A Lady at her Toilet. A most delicate jewel, forming, with her attendants, a group of elegant figures, finished with that delicacy and softness so much admired in his fine works. Coxe 64 1 0

42. W. Vandevelde.—A Storm at Sea. This great artist treated his subjects in a most masterly style: how truly the representation of those few boats and shipping nearly overpowered by the force and violence of the storm! A fine picture in his best manner. Jaubert 136 10 0

43. W. Mieris.—A Lady with a Child in a Cradle. The whole scene characterised with great delicacy and exquisite accuracy of finishing, equal to Gerard Dow. Thane 204 15 0

44. Greffier.—A View on the Rhine. A noble, extensive prospect, exhibiting a variety of villages, castles, buildings, and the shipping employed on that river; the whole a lively interesting scene, executed with an accurate smart pencil. Seguire 42 0 0

45. J. Weenix.—Fowls and Fruit. The works of this admirable artist have been thought worthy to adorn some of the first cabinets in Europe. This picture is a specimen of his finest works, painted with great delicacy and softness; rich and beautifully coloured. Comyn 94 10 0

46. G. Flink.—A Milk Girl. Flink was justly rated the first of Rembrandt's school; he mostly painted

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history or portraits; subjects of this sort are uncommon. Valuable and capital. H. P. 94 10 0

47. Ostade.—Interior of a Dutch Cabaret. It is not easy to conceive a more striking picturesque scene than this group enjoying their pipes and liquor. The whole most delicately finished, with a fine glowing colouring. Jaubert 320 5 0

48. S. Ruysdael.—A Landscape. A very fine finished picture, accurately copied after nature, that true guide to perfection. The figures are by the masterly hand of P. Wouvermans, most exquisitely touched and finely placed. Capital.
The Earl of Breadalbane 68 5 0

49. Dusart. — Merry-making. This master was a scholar of the celebrated A. Ostade, whose style he imitated, in point of effect, his composition being genuine and little inferior to Ostade.
Thellman 44 2 0

50. A. Vandevelde.—A View of the Wood at the Hague. A fine copy of nature, on a small scale, treated in a masterly style, a few cows and figures on the foreground most exquisitely touched.
Seguire 78 15 0

51. A. Vandevelde.—A small Landscape with Cattle and Figures. A delicate little jewel; the cattle drawn with great precision; the whole highly finished and in fine preservation. Earl Gower 84 0 0

52. Terburg. — Portraits of a Dutch Family. A composition of three figures. His greatest skill and excellency lay in this kind of portraits, which he painted with great taste. A very capital picture.
Woodburne 325 10 0

53. Teniers.—Inside of a Gardener's House. Repre-

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senting a woman with herbage, kettles, &c. No artist ever equalled Teniers in painting these subordinate subjects in such a picturesque style, of which this picture is an undeniable proof; the colouring is of that beautiful silvery tone so justly admired in his finest works.

General Stainforth 325 10 0

54. Palamedes.—This group of varied, spirited, and lively characters, playing at cards, music, &c. far surpasses the generality of whose works, from the great attention and correctness to every part: it is presumed to be the finest picture ever painted by Palamedes. Earl of Yarmouth 173 5 0

55. Slingeland.—Boy Fishing. A pleasing, living, arch, expressive countenance; it is at a moment when he is supposed to have another bite: painted with great spirit, and finished equal to his master, Gerard Dow G. Fagel 76 13 0

56. Rembrandt.—His own Portrait. A most striking picture; a character, full of energy and impressive sensibility; painted in a bold masterly style. This portrait may vie with the finest works of Titian. Rembrandt was born at Leyden, 1606, and died at Amsterdam, aged 68. Earl Gower 81 18 0

57. Van der Heyde.—View of a Town in Holland. The spectator may be appealed to, whether it be possible for the art of painting to come nearer to nature, than in this little matchless high-finished jewel. The figures are of the finest class of A. V. de Velde. Seguire 63 1 0

58. Schweickhardt.—Frost Piece, a View of a Canal in Holland. A capital performance, with many figures skaiting and variously employed. With

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what surprising truth and correctness has he portrayed and characterised the people of Holland, his native country! the very houses are exact copies, and show their manner and taste of building. This picture being painted for Lady Holderness, who patronized the unfortunate emigrants from Holland, he exerted all his powers, and this is esteemed to be one of the very best pictures he ever painted.
Seguire 75 12 0

59. Lingelback.—Italian Market. This master was endowed with real genius, though he sometimes imitated the style of Bamboccio or Wouvermans. This picture is quite in his own superior manner, painted during his residence in Italy: the buildings and fountain in the distance are elegant, the figures picturesque, full of character, animation and spirit.
Earl Gower 55 13 0

60. B. Peters.—View on the Scheldt. This picture proves the artist to be one of the founders of the fine style of Dutch marine painting. Living some time prior to W. Vandevelde, or Backhuysen. It represents an actual scene from nature, the shipping correct, and the water clear and transparent. One of his finest pictures. J. Dent, Esq. 39 18 0

61. Terburg.—Lady drinking. A graceful and elegant representation of nature; one of the most celebrated pictures known of this master, from which a fine print was engraved by the ingenious George Wille of Paris. Harris 56 14 0

62. William Mieris.—The Raree Show-man. A group of eight figures: one of those surprising elaborate pictures, which no artist except a man endowed with the patience of W. M. could possibly perform. Very capital. Nodin 210 0 0

L. S. D.

63. Jan Stein.—Schoolmaster. It is almost superfluous to say any thing respecting the character here represented—he has immortalized himself: it is presumed impossible that the excellence of this work of art can be surpassed. Dermer 115 10 0

64. A. Vandevelde.—Beautiful Landscape, on the banks of a Canal. A pleasing scene, with the serenity of a fine evening sun, rippling and playing on the surface of the water; a horseman on the foreground, with many other charming figures. One of his finest cabinet pictures. Seguire 55 13 0

65. Van der Heyde.—View of a Village in North Holland. A master, whose particular style far surpassed all others in the high-finished imitation of nature: this beautiful cabinet picture possesses all the perfection of his art: to which are added the best efforts of Adrian Vandevelde in the figures. H. Smith 65 2 0

66. Ditto.—Another smaller, not inferior in merit. Stepney 33 12 0

67. Jan Stein.—The Pancake Girl. This surprising genius stands unrivalled at the head of the Dutch school for native humour and forcible expression: a group of children truly replete with all the excellencies of this master's art. Dermer 120 15 0

68. P. Neefs.—Interior View of a Church in Flanders. This artist's works are deservedly in great esteem for the grand style in which he treated these noble Gothic structures. The perspective and colouring are unexceptionable: he stands unrivalled in this fine line of the art. Walton 39 18 0

69. Ditto.—The companion. A candlelight, of equal merit. Coxe 43 1 0

70. A. Vandevelde.—View on the Sea Coast, near

L. S. D.

Scheveling. Not a studied composition, but a simple, correct copy after nature; the various groups of figures very pleasing; the attitudes and drawing correct; a small Dutch waggon on the foreground; the shipping in the distance, and the whole brought out with a clear and pleasing effect, and highly finished. What makes this master's works more valuable and surprising, is the short time he lived, for he died in the 27th year of his age: yet while he lived with Jan Wynants, besides his own works, he figured the landscapes of nearly all the eminent painters of his time. Stainforth 162 15 0

71. Philip Wouvermans.—Horses watering. One of those exquisite finished performances, called in his enamelled style, so much the admiration and research of the connoisseurs; the horses full of action, correctly drawn, and the whole clear, transparent, and beautiful. The Earl of Breadalbane 178 10 0

72. Jan Stein.—The Alchemists. Few pictures ever deserved more the attention of the curious than the present; the characters represented in it being of the impostors who prevailed in those times, so finely taken off by the immortal pen of Ben Jonson, in his Alchemists. A foolish North Holland woman complains in tears to the principal cozener of her loss of money; her large silver pouch clasp and chain are seen lying by the furnace: the whole a most admirable performance. Pratbernan 73 10 0

73. Berghem.—Landscape, with a Shepherdess and Cattle. Berghem nearly attained to universal excellence, by the elegant choice and taste of his compositions: this picture is one of those surprising works of his best time, with a clear brilliant har-

L. S. D.

monious colouring, and a fine execution of pencil. A chef-d'œuvre; in perfect preservation.

General Stainforth 294 0 0

74. P. P. Rubens.—The Judgment of Paris. This subject Rubens has also painted on a larger scale; but from the scarcity of this celebrated master's cabinet pictures, this has been held equally valuable: on the whole it is a most surprising, rich and beautiful picture, and in perfect preservation.

W. Smith, Esq. 320 5 0

75. A. Vandevelde.—Landscape, with a group of Cows and Sheep. A grand and capitally composed picture, with a strikingly forcible effect; one of those elaborate pictures finished equal to enameling, which the Hollanders esteem his finest style.

Stainforth 210 0 0

76. Hobbima.—Landscape. One of those distinguished capital performances, by which Hobbima's name will for ever be handed down to posterity with eclat. This surprising picture represents much more the real effect of nature than a work of art, the true ultimatum of perfection. The figures, which seem living and moving in the picture, are by that inimitable artist, A. Vandevelde: the whole is in perfect unison.

Hanbury Tracey, Esq. 294 0 0

77. A. Vandevelde.—Landscape, with Cattle and Figures. This extraordinary picture is alone sufficient to establish the merit and reputation of the artist: the composition is at once striking, pleasing, and natural; the drawing correct; the tones of colouring clear and harmonious, uniting every effort and perfection of art. Ewar 315 0 0

78. J. Van Huysum.—Vase with Flowers. This capital

L. S. D.

picture is painted with great facility of execution; the colouring transparent and beautiful: he far excelled all other painters in this line of art, his works never sinking into mediocrity. Mr. Price 73 10 0

79. Mieris.—Poulterer's Shop. H. P. 152 5 0

80. Rottenhamer.—The last Day of Judgment. A very grand and extensive composition. Rottenhamer resided many years at Venice, where he studied that fascinating school of colouring, evidently visible in this fine picture.—On copper. Rainey 42 0 0

81. Rembrandt.—Hermit at Devotion. This truly capital picture of the master was from the collection of Lady Betty Germaine. Earl of Yarmouth 73 10 0

82. Cuyp.—Warm pleasing Landscape, with a Ruin, Cattle, and Figures. Harris 25 4 0

THE VITTURI COLLECTION.

AN account of the formation of this collection, with the history of some other pictures of a high class which belonged for many years to Thomas Moore Slade, Esq., will be best rendered by giving here a copy of the letter on that subject, which the author of these compilations received from Mr. Slade himself*.

"In answer to your inquiries regarding the Vitturi collection of pictures which I purchased at Venice, and also the pictures of the St. Ursula by Claude, the Pythagoras of Salvator Rosa, the celebrated Cuyps, &c. now in possession of the

* An account of the formation of this collection, as well as other purchases made abroad at that time, becomes the more interesting, as the arts had for a very long period been much neglected in England; and it was the importation of works of a high class which first roused the attention of the public to their importance. Mr. Slade, who has ever been a most enthusiastic admirer of works of art, was among the first of those gentlemen who set an example of giving liberal prices, which alone could draw those treasures from foreign countries.

Ranelagh family—all of which were for a long time my property—I send you the following information, part of which may be deemed interesting as in reference to your work, and of which you may make whatever use you think proper.

"The celebrated picture of the St. Ursula by Claude, lately purchased by the British government, was brought from Italy with a few other fine pictures by Mr. Locke about sixty years ago. It was purchased out of the Barberini Palace by that gentleman, and was considered at that time a most important acquisition to the stock of fine pictures in England, the number of which was not then very great, there being many copies among the originals in the collections of this country.

"Mr. Locke, on leaving his house in Portman-square, sold the St. Ursula along with some other fine pictures to Mr. Van Heythusen for £3000, among which was a fine picture of a Holy Family with Angels, by Nicholas Poussin, afterwards in the Lansdowne, now in the Grosvenor collection; and a fine Bacchanalian by Sebastian Bourdon, very little inferior to Poussin.

"Mr. Van Heythusen had about the same period purchased the collection of Sir Gregory Page at Blackheath, and conceiving that he had invested too much capital in pictures, he became alarmed, and disposed of the pictures which he

had purchased from Mr. Locke to Mr. Des Enfans, who again sold the Poussin to the Marquis of Lansdowne, and the St. Ursula Claude to myself for £1200. I purchased from Des Enfans at the same time the Pythagoras of Salvator Rosa, and its companion, which had been brought from Italy by Gavin Hamilton, as also a fine picture by Schidone, and some others of consequence; and I paid him for the lot £2800, *argent comptant.*

"This purchase, as well as that of the Flemish part of the Orleans, was long before your time, and before the period when you undertook your spirited enterprise of bringing from Italy so many capital works of art, for which this country must ever be your debtor. The conquest of Italy by the French opened a door for the acquisition of works of that high class, which it was needless to think of obtaining before that event; and the Vitturi collection, which I purchased in Italy before either of the above purchases, was deemed one of the most consequential which had been brought from thence at that early period.

"I must here state to you, that in those days I was a man of very independent fortune, left to me by my father, Sir Thomas Slade. After having dedicated two years in making a tour through England, Scotland, and Ireland, I set out

in June 1774, for Italy. My friends, who knew my strong predilection for pictures, and that I had plenty of money to purchase them, earnestly guarded me against imposition. I travelled through France, Switzerland, Italy, visited Malta, and Sicily, and reached Venice without purchasing a single picture. On my arrival there, I saw all the famous collections; amongst the rest, that of the Count Vitturi, a noble Venetian, who had for the last twenty or thirty years been purchasing pictures out of the other great collections, when he knew that their possessors wanted money.—I made my notes upon the principal pictures of this collection, as I did on others, never, however, imagining that they should afterwards become my own. It so happened, however, that instead of spending two or three weeks at Venice according to my original intention, I became *incatenato*, and *cavaliere servente* to a certain *Contessa* of the first consideration, and I remained in that fascinating city for nearly two years.

"During this period the Count Vitturi died, and his collection was to be sold. The Empress of Russia and Mr. Hope of Amsterdam had agents for them at Venice, and also Mr. Jenkins of Rome desired to purchase it, but Mr. Udney, who was then consul at Venice, by his clever management and address, got the promise of them, but could

not raise the money for the acquisition. There were no English at Venice except the Duke of Gloucester and myself, and, having the greatest command of money, Mr. Udney applied to me to purchase them jointly with him, proposing that I should have the choice of a few of those that I liked at a fair value, and that he should dispose of the rest. With this idea I consented, thinking to have a few pictures for myself at a moderate price. I advanced the whole money for the purchase by bills on my banker in London, and Mr. Udney gave me his for half the money on his brother, Robert Udney, Esq. a man of large property.

" The pictures being thus secured, were all brought to Udney's apartments and hung up, but on my selecting four or five pictures which I particularly wished for my own private collection, instead of putting a moderate price upon them, according to agreement, he put a most exorbitant one. This, I expostulated with him, was contrary to the spirit of the agreement, for when I advanced the whole money, the acquiring some of the best pictures for my own private collection was my sole inducement. At the very moment that we were discussing this point, the post arrived from England with advice that all the bills which I had given on my bankers had been regularly paid, but that all the counter-bills, which Mr.

Udney had given me for his half, had been protested.

"This being the actual state of matters, I told Mr. Udney that by right the whole purchase should belong to me; but as I did not choose to avail myself of that advantage, it was agreed that I should pay a certain sum of money to induce Sir John Dick to resign in his favour the consulship of Leghorn, which I accordingly did, and he was appointed to that situation, where he afterwards made a good fortune.

"Upon this arrangement being made I became sole proprietor of the Vitturi collection, and had the satisfaction of enjoying them for a whole year at Venice, where I still remained fascinated with that fine city and its *agrémens*, and should probably have been there much longer, but the American war breaking out, I was called to England by my friends. My pictures, and other objects of virtù, of which I had formed a most valuable assemblage, were sent by sea; and as war with France was expected, I had them all cased up under the name of Illustrissimo Signor Cavalli, who happened to be then going on his embassy to England; I took the precaution likewise of writing all the lists and memoranda in Italian, and well I did so, for the vessel was captured in the Mediterranean by a French privateer, and carried

into a Spanish port. Cavalli, however, claimed them as his property, and after much difficulty they were delivered up, and shortly afterwards to my great joy arrived safe in England.

"Having returned from Venice *via* Germany, I had a public situation under government assigned to me at Chatham; and when the Vitturi collection arrived I built a gallery to receive it at my house at Rochester, where, with the famous St. Ursula Claude, the Salvators above mentioned, the Ranelagh Cuyps, and many other fine pictures, I had the gratification of possessing them for fifteen years, where I was visited by all the principal connoisseurs of this country, who came to enjoy a view of these fine works.

"It was not decreed that these happy days should last for ever.—I became engaged in a grand speculation of making broad cloth without spinning or weaving, and I was induced, in conjunction with Mr. P. Moore, to accept of being agent to this great concern, and to resign my place at Chatham. My pictures were then removed to London, but unfortunately this great scheme did not succeed, although you may imagine that there was much plausibility in it, when such cautious, long-headed men as the late Lord Kinnaird and Messrs. Moreland and Hammersley, were concerned in it, while several established clothiers

left the usual mode of weaving to work under our patent.

"By the failure of this speculation, instead of becoming, as Lord Kinnaird had presaged, one of the richest men in the kingdom, I lost a fine fortune, and was compelled to break up my collection. Most of the principal pictures I let my good friends the Earl of Darnley and Sir Philip Stephens have, and some of less note passed into the collection of Commissioner Brett. Most of those to Lord Darnley are still in his lordship's grand gallery at Cobham Hall, particularly the Titians, and the fine Pythagoras of Salvator Rosa; the famous long landscape of Cuyp was amongst those belonging to Sir Philip Stephens; my charming St. Ursula of Claude I likewise offered to Lord Darnley and Sir Philip Stephens, as also to the late Lord Kinnaird, for the same price I gave Des Enfans for it, which was £1200, although I was certain I could get much more, but they all declined it. I then got £1700 conditionally, and it was soon after sold to Mr. Angerstein for £2500. Amongst the Marine Claudes it certainly stands pre-eminent; so fascinating is this picture, that it has always been the admiration of every connoisseur of art."

The Vitturi Collection consisted of the following pictures:

CATALOGUE.

1. Raphael.—Madonna and Child. From the Sagredo collection. Lord Maynard.
2. Fra. Bartolomeo.—Holy Family. Ditto. Exchanged for drawings with Count Durazzo. The Imperial Ambassador.
3. Andrea del Sarto.—Madonna and Child. Ditto. Sir P. Stephens.
4. Titian.—Christ giving the Blessing. From the Rauzzini collection. Earl of Darnley.
5. Idem.—Pope Julian the Second. From the Grimani collection.
6. Idem.—His own Portrait and Don Francesco del Mosaico (mentioned by Ridolfi), with Verses. Painted for the Rauzzini collection. Earl of Darnley.
7. Idem.—Venus and Cupid, in a Landscape. From the Lezzi collection. Earl of Darnley.
8. Idem.—A Magdalen. From the Pamfili. Empress of Russia.
9. Idem.—The Tribute Money. From the Pamfili. Earl of Darnley.
10. Paul Veronese.—Paul Veronese receiving the collo d'oro. Comr. Brett.
11. Idem.—Diana and Acteon. Empress of Russia.
12. Paris Bordone.—Flight into Egypt. Sir Philip Stephens.
13. J. Bassan.—Nativity. Comr. Brett.
14. Lean Bassan.—Paradise. From the Grimani collection. Comr. Brett.

15. Julio Romano.—Battle of Constantine. Empress of Russia.
16. Tintoretto.—Crucifixion. Rev. Mr. Holwell Carr.
17. Titian.—Portrait of Charles Fifth (whole-length). Earl of Darnley.
18. Nich. Ranieri.—Magdalen (whole-length). Earl of Darnley.
19. Carlo Dolce.—Ecce Homo. Comr. Brett.
20. Rubens.—Christ bearing the Cross. Painted at Mantua. From Prince Carignan's collection at Turin.
21. Perini del Vaga.—Holy Family. Empress of Russia.
22. Baroccio.—Madonna and Child. Earl of Darnley.
23. Pietro di Campagnia.—Christ among the Doctors. Painted at the Doge Grimani's palace. A very celebrated picture. Richard Hart Davis, Esq.
24. Parmigiano.—Marriage of St. Catharine. Sir Philip Stephens.
25. Giorgioni.—David with the Head of Goliah. Gavin Hamilton.
26, 27, 28, 29.—Salvator.—Four Heads of Philosophers.
30. Idem.—Landscape, with Soldiers.
31. Julio Romano.—Cupid and Psyche. On marble. Comr. Brett.
32. An. Caracci.—Head of St. Francis. Comr. Brett.
33. Lud. Caracci.—Reposo. Sir Philip Stephens.
34. Rembrandt.—Rembrandt's Mistress. From Prince Carignan's collection at Turin. Lord Maynard: bought at his sale, and sold to Sir H. Mildmay.
35. Vandermeulen.—Battle in a Landscape. Comr. Brett.
36. Teniers.—Teniers' own Family. From Monsieur Tronchin's collection. Sir Philip Stephens.

37. Gerard Dow.—The little Philosopher. From Monsieur Tronchin's collection. Monsieur Salen.
38. Mieris.—Lucretia. Ditto. Monsieur Salen.
39. Vandyke.—Samson and Dalilah. From Prince Carignan's collection at Turin. Comr. Brett.
40. Leo. da Vinci.—Head of a Madonna. From the Pamfili. Sir Philip Stephens.
41. P. Veronese.—Mars and Venus. From the Orsetti collection. Comr. Brett.
42. Antonella de Messina.—Portrait of Giovanni Bellino.
43. Pietro Vecchio.—Lot and his Daughters. Earl of Darnley.
44. Teniers.—Le Roi Boit (engraved). Comr. Brett.
45. Wouvermans.—Horses drinking. Mr. Van Heythusen.
46. Caravaggio.—Gamesters and Gipsies. Empress of Russia.
47. Sasso Ferrato.—Madonna and Child. Comr. Brett.
48. Zuccarelli.—Adoration of the Magi. Sir Philip Stephens.
49. Guardi.—Bird's-eye View of all Venice. Composed and painted for Mr. Slade.
50. Jac. Bassan.—Woman in Adultery. Comr. Brett.
51. Canaletti.—St. Mark's Place Venice.
52. Guido Cagnacci.—Magdalen. Mr. Stevenson.
53. Francesso Bassan.—Good Samaritan. Sir Joshua Reynolds.
54. Guido.—Circumcision. Earl of Darnley.
55. Domenichino.—Triumph of David. From the Sagredo collection. Comr. Brett.
56. Procacini.—Venus and Cupid.

In the above collection, the Flemish and Dutch pictures were very fine ; they came from the collection of the Prince Carignan at Turin, who had made a present of them to the famous physician, Tronchin, for inoculating with success the royal family of Sardinia ; and Tronchin exchanged them with the Count Vitturi for pictures of the Italian masters.

Besides the above collection of pictures, Mr. Slade imported the famous collection of prints and drawings which he had from the Count Durazzo, the Imperial Ambassador at Venice, and a capital collection of gems, intaglios, and cameos, which he purchased from Vitturi, along with a complete series of gold and Greek medals of the greatest perfection. The late Duke of Marlborough offered 1200 guineas for three of the cameos only, which was refused. The gems were sold for £2500, and the Greek medals to Dr. Hunter and Sir Roger Gascoigne.

The author of these compilations cannot quit the subject of this collection without being permitted to offer some remarks on the character of the gentleman through whom the same was brought to this country, and to whom likewise this country is principally indebted for the Flemish part of the Orleans collection, because he views him as having exhibited an example of philoso-

phical patience and courage, which seldom falls to the lot of man, and of fortitude and unshaken cheerfulness under misfortune which would have done honour to an ancient Spartan.

Mr. Slade, born to fortune, receiving an education suitable to his rank in society, associating in his youth with the best company only, received as an English gentleman at the different courts of Europe which he visited, has, in the course of his life, not only suffered severe privations of physical faculties, but met with those reverses of fortune which, but for philosophical considerations, would have rendered life to most men insupportable, and yet his friends have ever found him that cheerful, intelligent, and polite man of the world which he exhibited in better days, and under more favourable circumstances.

The deafness which has so long affected Mr. Slade, and which has of late years so much increased, was occasioned by a *coup du soleil* received in driving in an open carriage through the Venetian states, in the month of August, and brought on one of those fevers which, caught in Italy at that season of the year, so frequently prove fatal.

The relinquishment of his situation under government, in consequence of prospects held out, which are explained in the letter above copied,

and his subsequent pecuniary misfortunes in following up a mercantile pursuit which promised great advantage to this country in case of its success, are all circumstances to be lamented in regard to any one, but more especially when they befall a man of excellent natural talents, and of elegant acquirements.

Mr. Slade, as a man of taste and spirit, and as one of those who set an example and led the way to the purchase of works of art of a high class, has done much for the country, as the various recitals in this volume have shown. He is now old, but enjoys good health; and the author of these sketches must be permitted to express his opinion, that it is the duty of a WISE AND LIBERAL GOVERNMENT to cast an eye on those individuals who have by their enterprise rendered important services to their country, especially in matters which regard the fine arts; not only because such matters are now viewed in their proper light, and engage the attention of all classes of the British nation, from the prince to the private individual, but because few men now exist who have any pretensions to say that their country has been enriched through their personal exertions by the importation of works of a *high class*, drawn from foreign countries, at the only period that such could be obtained: for it now

may be truly said, that the day has passed over for the further acquisition of such from abroad. We are now thrown upon our own resources, and what we may already possess; and the most important of these are those objects which were imported during the dangerous and eventful periods of war and revolution.

In the more common routine of affairs, men who have rendered important benefits to their country are rewarded with places, or with pensions,—and why should the fine arts be deemed unworthy of a similar consideration?—The author of these remarks is, however, confident that it is only necessary to call the attention of his majesty's government to the subject in order that proper notice may be taken of it.

APPENDIX.

A.

It had long been a matter of curiosity among amateurs of the works of Raphael to know what had become of the tapestries which were wrought at Arras, from the celebrated designs of that great master, known by the name of the *Cartoons*, and which were painted in distemper by order of Leo X. Six of these were discovered at Dresden a few years ago, in consequence of the Cardinal Albani having expressed his opinion to the painter Casanova that they must exist somewhere or other about that court; as from documents which existed at Rome it appeared that Leo X. had made a present of seven of these tapestries, out of twenty-two which had been wrought at Arras, to the Elector of Saxony.

In consequence of these suggestions, which Casanova stated in his public lectures, given at Dresden in 1814, the Baron de Racknitz, grand mareschal of the court, caused research to be made after these tapestries, and they were discovered rolled up in one of the garrets of the palace. Since that period, they have been cleaned with much care, and are now nearly as fresh and fine as

when they were first wrought. The seventh of the set, after the design painted by Raphael himself, could not be discovered; and the other fifteen, which had been executed after designs of the scholars of Raphael, it would appear, had been presented by Leo to other courts; five of which were sent to Vienna.

In Peacham's "Complete Gentleman," another set of these tapestries are stated to have been in the possession of Charles I. which had been presented to Henry VIII. This set, on the dispersion of the royal collection of pictures, &c. by order of the Parliament, in 1649, was purchased for Spain, where it is said they still exist. It is probable that duplicates were wrought at Arras from the original designs. Those at Dresden possess much of the spirit and character of the original designs, and appeared in excellent condition when the author of these sketches saw them in 1818.

B.

It must always be interesting to the connoisseur as well as the painter, to know something of the manner in which the great painters executed those works which have at all periods been regarded as the chefs-d'œuvre of art.

On the removal of many of the fine pictures from Italy to Paris, it was found, on inspection, that the painting in many of these was beginning to separate from the *impression*, or ground of the picture, and that it became absolutely necessary to have the same secured to prevent the total ruin of these magnificent works. Monsieur Hacquin of Paris, a most distinguished artist for his skill in remov-

ing ancient pictures from the canvas or panel on which they had been painted, was applied to by the directors of the French Museum to transfer several of those works to fresh canvas, which he executed with great ability and judgment; among others, the St. Peter martyr, of Titian, the St. Cecilia of Raphael, the Holy Family, by Raphael, where an angel scatters flowers, and many others of the first importance. Having succeeded so well in those which he did for the Museum, he was likewise employed by Monsieur Bonnemaison to transfer those capital pictures which are mentioned in this work at page 39 from their ancient panels to canvas; and as in the course of this operation he had an opportunity of seeing what was actually the first process of painting made use of in these compositions, so the author of these sketches requested him to state what were the appearances which presented themselves when he had removed the whole of the wood, and the greatest part of the white ground which received the impression of the picture, and on which the same had originally been painted.

All the pictures of that period were prepared with grounds composed of pipe-clay highly burned, and finely pounded, mixed with a proportion of chalk, and formed into a substance with boiled parchment, or the skins of fish. For the better understanding how this could be got at, it is necessary to explain, that when such an operation is about to be performed, the picture itself is covered with a very fine gauze, laid over it with a thin paste, so as perfectly to secure the paint itself. It is then turned face downwards, and the wood planed away until it arrives at

the ground or preparation on which the picture itself has been painted. This ground itself being, as already stated, of pipe-clay, is removed in various ways, according to its substance or quality; sometimes by liquids, sometimes by reducing it with pumice-stone or instruments, until there at last remains the thin shell of paint only which constitutes the picture, and which must again be secured by a glutinous application to a fresh canvas; after which the gauze and paste which have covered the front are carefully removed with lukewarm water cautiously and sparingly applied.

Mr. Hacquin mentioned, that in all the works of Raphael which he had transferred from the old panels to canvas, there appeared on the white ground of the picture a very fine but firm line in black crayon, or, what he termed *pierre d'Italie;* that this fine line, or first tracing of his subject, was afterwards strengthened with the pencil by a transparent brownish, or bistery colour, called by the French painters *stil du grain;* and that in some instances he had hatched in the shadows with a black crayon resembling the lines of an engraving, before he commenced any colour whatever on his picture. He then appeared to have passed a thin transparent glazing over this preparation, generally of a warm hue, somewhat like mummy, over which he painted his picture.

The following particulars of the appearance which several of these capital works presented are copied verbatim from Mr. Hacquin's own memoranda, which he was so obliging as to permit the author of these sketches to copy from his manuscripts.

LA STE. FAMILLE DE RAPHAEL—cydevant sur bois.

" Peinte sur une impression blanche, composeé de craie et blanc d'Espagne, delayés dans de la colle de parchemin.

" Avant de peindre sur ce fond blanc, il avait passé dessus un legér glaci de blanc et de jaune à l'huile. Sur ce glaci il a dessiné son sujet avec un crayon noir; puis, il a suivi ce trait avec un pinceau fin, trempé dans du stil de grain.

" Attendu de glaci dont j'ai parlé cy dessus, l'ebauche etait peu visible, mais assez cependant pour voir qu'en terminant le dessin de son tableau, Raphael a relevé des bras de l'ange qui repand des fleurs. Ce repentir etoit très visible, le double trait se remarquait aisément."

LA VIERGE AU DONATAIRE DE RAPHAEL—DITTE DA FOLIGNO—cydevant sur bois.

" La même impression qu'au precedent, mais sans glaci a l'huile dessus. Le trait fait au crayon noir, recouvert avec du stil de grain, et ebauché avec le plus grand soin. Cette ebauche sans aucun repentir presentait l'aspect d'un tableau termine."

LA STE. CECILE—cydevant sur bois.

" Le même procedé excepté cependant que l'Epée du St. Paul, la Buffet d'Orgue, et les instruments qui sont a terre, etoient tracé sur le fond, ou l'impression, avec un pointe de fer sans doute très acerée. Ce trait profonde-

ment gravé à exigé de ma part un travail et un attention particulière pour detacher l'impression d'avec l'ebauche très brillante de ton."

LA VIERGE ET STE. ELIZABETH—appartenant au Roi d'Espagne—sur bois.

" Dans l'ebauche de ce tableau, Raphael est sorti de sa manière accoutumée, non seulement il a dessiné au crayon noir, et recouvert le trait avec du stil du grain, mais il a fait des tranchures croiseés d'un ton roux assez vigoureux, pour donner les rondeurs au figures, ebauchées d'un ton gris, un peu carminé. Cette ebauche vu d'un peu loin, semblait être une estampe colorée."

LA VIERGE AU POISSON—sur bois—Roi d'Espagne.

" Le même procedé que pour le tableau de *Foligno*. Ebauche fraiche et soignée. Le trait au crayon noir recouvert avec du stil de grain au pinceau."

LE PORTEMENT DE CROIX—dit LE SPAZIMO—sur bois—appartenant au Roi d'Espagne.

" Le même procedé. Ebauche moins fraiche, un peu voilée, excepté la tête du Christ, et celle de la Vierge, qui pouvoient être consideré comme terminées."

ST. PIERRE MARTYRE DE TITIEN—cydevant sur bois.

" Peint sur une impression blanche, recouverte légère-

ment d'un glaci à l'huile, d'un ton roux. Le trait n'est pas faite avec un crayon, mais avec un pinceau trempé dans du cinabre. L'ebauche peu visible. Le trait fait avec incertitude, ce que l'on pouvoit juger par les reprises qui existent l'une a côté de l'autre. Cette incertitude de trait se remarquoit particulièrement dans les mains et les pieds du soldat, prêt de frapper le saint."

This picture is here introduced to follow up the information rendered by Monsieur Hacquin, although at page 118 of the work, it is stated to be given in the appendix under the letter E.

TITIEN—PORTRAIT DE FEMME—sur bois.

"Celui-cy etoit peint sur une impression blanche, recouverte légèrement d'un ton gris clair. Le trait fait si finement que j'imagine qu'il a employé le bec d'une plume,—point recouvert au pinceau—un peu d'incertitude de dessin, comme dans le précédent. Ebauche légère peu colorée, faite avec la plus grande facilité."

By these curious documents, which must be highly interesting to every lover of art, the mode which Raphael and Titian adopted in the commencement of their pictures is as completely disclosed as if these leading artists had been actually seen to paint them; and they are the more interesting, as the pictures above referred to are the chefs-d'œuvre of these great masters, and are therefore likely to have had every care bestowed on them during their whole progress.

It is well known that the great masters of the Roman and Florentine schools always adopted the mode of de-

signing their subjects in crayon, which they afterwards strengthened with the pencil before they began to paint their pictures; but it has been equally asserted that the Venetian masters never used this mode, but trusted to the suavity of their penciling, and fine natural colouring, to make out the necessary contours. This last remark has been found to be partly true, and partly not so, from the observations which Monsieur Hacquin has had the opportunity of making on the works of Titian and other Venetian masters. By these masters the black crayon has seldom been used, but in its place a pencil generally dipped in red lead or carmine, for the purpose of tracing a design, as in the case of the St. Peter Martyr, and it also appears that their white chalk grounds were often covered with a clear purply gray, previous to tracing any design with the pencil, while at other times they were lightly glazed over with a reddish-brown colour in oil, which was likewise used by Rubens and by Rembrandt, in the first preparations for commencing their pictures.

Mr. Hacquin mentioned that Rubens sometimes appears to have used red crayon lines for tracing his subject previous to beginning his picture, but more generally the grounds of his pictures denote that he had commenced them with his pencil in hand, and made use of a finished study only, while his fire, his rapidity, and confidence in his own strength, would not permit him to use the more precise and studious details of his art. Hence those errors into which he has often fallen; having satisfied himself too much by generalizing forms, although it is well known that he could draw perfectly well, when he

chose to do so. The impression of the pictures which Rubens painted was sometimes prepared with white, sometimes with red; when the latter is the case, the secret of commencement is hid; but in those where he has painted on a white ground, and where Mr. Hacquin could discover the first markings of crayon, as of penciling, he has as often used the one mode as the other, sometimes tracing the drawing in crayon, sometimes beginning at once with the pencil. The first glazings of colour which the white impressions of his pictures show, are generally of a warm tint, thrown in with a very light hand, and great facility of penciling. These are seen even on the surface of some of his landscapes, never having thought it necessary to cover them a second time, but leaving them to form the ground of his subject.

Mr. Hacquin observed that Velasquez and Murillo have painted their pictures upon the red earthy preparations with which the Spanish canvas has almost uniformly been charged, and which hides their first process. Velasquez, who was aware of these red grounds rendering the shadows too opaque, has often introduced a light colour over them before he began to paint, so as that the ground which came in immediate contact with the picture should not destroy the transparency of his colours, which are always light and brilliant, especially in the flesh and in his skies and landscapes.

Claude Lorrain and Nicholas Poussin painted their pictures at a time when the use of wood was almost entirely given up by the schools of Italy; the grounds of their canvas were, however, various, sometimes red, sometimes white. The ground of the pictures painted

by Claude has more frequently been prepared with an impression of chalk or pipe-clay, as was used by the old masters; the consequence is, that the skies, distances, and delicate passages, remain as clear as the day when they were painted. The ground of a great many of the pictures painted by Poussin is on the contrary a dark brown, or red, prepared of a red earth, which in many instances has rendered the shadows opaque, and in some cases has even caused them to perish; an evil which is to be met with in many of the most beautiful and classical compositions of that master.

It is well known that before the introduction of oil into painting, the early masters made use of those materials in the composition or binding of their colours which time has had no effect in changing, and which remain as clear to this time as when they were first painted; and it has been a question with many, whether the introduction of oil into painting, with its disadvantages, has not produced more detriment than benefit to the art, owing to its changeable quality. It has been said that Claude was in possession of the secret of the old masters, for giving clearness and transparency to his pictures; and that he made use of it in his distances and middle grounds, until his pictures had arrived at a certain stage, when he blended them with oils, and finished with glazings. Others have said that his great clearness was attained by the use of water-colours up to a certain point; after which he made use of oil: be this as it may, true it is, that the pictures of Claude, while they possess the clearness of the early masters, are also subject to all that danger which attaches to the works of the old masters,

painted on absorbent grounds, where nothing is more prejudicial than the simple application of water being injudiciously applied for the sake of washing off the dirt or smoke; for here let it be explained, and it cannot be too often repeated to those who possess fine pictures, that any application of water to those pictures which are painted upon these chalk or absorbent grounds penetrates through the small crevices which may be in the paint, and often totally destroys the picture. If a picture is upon canvas, like many of the pictures of Claude and William Vandevelde, who also painted on this kind of preparations, it breaks into a thousand small lines or cracks;—if upon panel, like the pictures of Raphael, Andrea del Sarto, or Fra. Bartolomeo, it breaks up the paint by scaling it off in small points, of the size of a pin's head. In either case it is equally destructive. If the picture, again, is of the Spanish school, and is painted upon the red absorbent grounds on a rough canvas, water not only breaks the unity of its surface, but from the canvas being of a coarser texture than the pictures of Claude, or of William Vandevelde, it penetrates in a greater proportion, and scales it off frequently the breadth of a sixpence, especially in the dark shadows, or where the ground has not been sufficiently protected by embodied colours. At all times, and to all pictures, it is more or less dangerous, unless used with the greatest precaution, and then only it ought to be used by the means of a piece of thick buckskin leather well wrung out, and left just wet enough to slip lightly over the surface of the picture without dragging. In the case of some masters, as those above particularly named, the free

use of water may be regarded as next door to absolute destruction; and the warmer and drier the weather, the more active and dangerous is it in its operation. These hints the author does not hazard at random; he has seen instances where an Andrea del Sarto, a Claude, and a William Vandevelde were destroyed in the course of a few minutes by the injudicious use of simple water; and he will take an opportunity of entering more fully upon this subject, and other matters connected with it, in a treatise, containing fugitive remarks on the arts in general, and on the collections of this country in particular.

C.

PICTURES BY MURILLO, BELONGING TO THE MARECHAL SOULT, DUC DE DALMATIE.

These pictures formerly belonged to the city of Seville, and were acquired during the Peninsular war, at the period when Marechal Soult was Governor-general of Andalusia. They have always been esteemed the chefs-d'œuvre of the master, and they are certainly the most important of his great works.

They consist of eight pictures, four of which form a suite. The size of these four pictures is 8 feet by $7\frac{1}{2}$— French measure.

1. LE PARALITIQUE—CHRIST HEALING THE LAME IN THE TEMPLE.

This picture consists of five figures of the size of life,

and is composed in a grand and noble manner. The principal character is full of dignity and expression; and in point of sublimity of conception, is equal to the best works of Ludovico Caracci, while in colouring it surpasses any thing of the Bolognese school.

The middle space of the temple, and the distance, contain many figures about the proportions of those generally introduced in the compositions of Nicholas Poussin, and they possess all the fine drawing of that master. Various groups of figures are distributed with great taste and judgment, and with the most correct perspective, throughout the picture. The keeping and harmony of the whole composition are perfect, and it has always been esteemed by the best connoisseurs as one of the most important works in historical painting.

2. THE PRODIGAL SON RECEIVED BY HIS FATHER.

This is one of the richest compositions of the master.—It consists of nine figures of the natural size, painted with a power and brilliancy of colouring only to be found in the works of Murillo, who has united in this picture the splendor of the Flemish with the solidity and correctness of design of the Italian Schools. The figures are full of character, and each sustains his part. This picture is also a most important work of the master.

3. ABRAHAM RECEIVING THE ANGELS.

The composition of this picture is of great beauty.—It represents Abraham, who kneels, with extended arms, to

receive the three angels who come to visit him. He is attired in the eastern costume, his head elegantly dressed with a white turban, and the whole figure, which is most graceful and full of pathos, is certainly one of the finest and most expressive characters which exists in the whole art of painting.

The figures are of the natural size, and the picture itself is clear and brilliant.

4. THE ANGEL RELIEVING ST. PETER FROM PRISON.

This picture affords a fine example of the extent to which clair-obscure can be carried.—It is a piece of illumination founded on the principles of Correggio, and rivalling the magical effects of colour adopted by Rembrandt. Besides the two principal figures, some soldiers are seen asleep in the deep shades of the back ground, which, however, only serve as accessaries to the composition.

Regarding these four capital works, a variety of opinions exist as to their relative excellence, some giving the preference to our Saviour in the Temple, as being the more important subject,—others to the Prodigal Son, as being the fuller composition, and for its very rich and exquisite colouring; while the beautiful figure of Abraham in the third picture, secures the suffrages of many admirers. It may, however, with great truth be said of them generally, that no one can appreciate sufficiently the talents of this master, without having seen his works of this superlative class.

The other four pictures are likewise of the same high class, and are as follows:

5. THE VIRGIN SURROUNDED BY ANGELS—CALLED LA VIERGE DE LA CONCEPTION.

This picture, for its great beauty and extreme brilliancy, has been generally considered as the chef-d'œuvre of Murillo.—The Virgin is clothed in white, with a blue drapery thrown over the left shoulder; and is surrounded by groups of angels in the most playful and beautiful attitudes, painted with wonderful clearness and transparency. In painting this picture, the master has evidently had in contemplation to rival the best works of Correggio; and the quotation from Webb in his Treatise on the Beauties of Painting, as given in page 69 of this work, may be well applied to this magnificent picture.—The dimensions are $8\frac{1}{2}$ feet high, by 6 broad—French measure.

6. THE VIRGIN AND CHILD IN GLORY, SURROUNDED BY ANGELS.

This picture is of the same fine quality as the preceding, and the groups of boys are most beautiful. It possesses great brilliancy, and has a rich and powerful effect.

The upper part of the Virgin, with the child, was cut out of the picture while in Spain, and the space filled up with a copy of that part of the picture. The original part, however, can now be obtained, and restored to its proper place. The size of it is $7\frac{1}{2}$ feet high, by $5\frac{1}{2}$ wide.

7. THE NATIVITY OF THE VIRGIN—formerly in the Cathedral of Seville.

This picture has always possessed a very high reputation.—It is composed of many figures, and is painted on the principles and in the manner of Correggio's works. A broad mass of light is thrown across the picture, and produces a rich and brilliant effect; the shadows are very transparent, and are principally in demi-tint.

The figures in this picture are of the size of small life. —Its dimensions are 11 feet in length, by $6\frac{1}{2}$ high, the top being of an oblong form.

8. ST. ISIDORE—a character represented in adoration.

This picture has a powerful effect, and is painted in his best manner. It is said to be the portrait of an archbishop of Toledo.

The size is $6\frac{1}{2}$ feet high, by $4\frac{1}{2}$ wide.

A spirited offer of 20,000 louis-d'or of the present currency of France (400,000 francs) was made for the four first of these pictures, by an English gentleman, and communicated to the marechal by the author of this work.—If, therefore, a private individual, knowing the high value and consequence of these pictures, could make an offer of such importance as however has still been deemed inadequate to the value of these objects, of how much more importance must it be to the British public to secure these treasures while they are still attainable.

D.

LA COMMUNION DE ST. JEROME.

Parvenu à l'âge de 99 ans, et voyant approcher son heure dernière, S. Jérôme se fait apporter dans l'église de Bethléem, où il avait coutume de célébrer les saints mystères. Là, déposé au pied de l'autel, le vieillard moribond cherche à recueillir ses forces, pour recevoir à genoux le viatique; mais exténué par les macérations, l'âge et la maladie, elles ne peuvent suffire à ce dernier effort. Vainement s'efforce-t-il de lever les bras pour joindre ses mains tremblantes, le froid mortel a déjà saisi les extrémités; les muscles relâchés et les articulations roidies n'obéissent plus, ses bras restent immobiles, ses genoux ploient, et succombant sous son propre faix, son corps retombe en arrière. Dans cet état de faiblesse et d'agonie, le souffle de vie qui lui reste encore semble concentré tout entier dans ses yeux et sur ses lèvres, qui appelent le Sacrement après lequel il soupire, et que le Prêtre se dispose à lui administrer.

Celui-ci, revêtu des habits sacerdotaux du rit grec, s'avance vers le Saint pour le communier; d'une main il tient l'Hostie sur la patène, et de l'autre il se frappe la poitrine, en prononçant les paroles sacramentelles. Près de lui, le Diacre, debout, en dalmatique, porte le calice, prêt à le lui présenter, dès qu'il aura reçu l'Eucharistie; et sur le devant, le Sous-Diacre à genoux, tient en main le missel.

Les assistans prennent part à cette pieuse cérémonie; l'un soutient par derrière le vieillard défaillant, l'autre à

genoux, sur le devant, essuie les larmes que lui arrache sa situation. A sa gauche, Ste. Pauline se prosterne pour lui baiser les mains; tous paraissent émus de cette scene attendrissante. La composition est terminée, dans la partie supérieure, par un groupe d'Anges en adoration.

Ce Tableau, le plus célèbre qu'ait produit le Dominiquin, provient du maître autel de l'Eglise de S. Jérôme de la Charité, à Rome. Dégoûté du séjour de Rome, où il n'avait rencontré qu'injustices et désagrémens, et où il désespérait de trouver des occasions de faire valoir son talent, le Dominiquin avait formé la résolution de retourner à Bologne, sa patrie, pour s'y fixer, lorsqu'un Prêtre de S. Jérôme de la Charité, son ami, en lui procurant ce tableau, lui fit changer d'avis, et fixa pour longtems à Rome sa personne, ses talens et sa gloire. Il paraîtra incroyable, qu'un ouvrage de cette importance, auquel le Dominiquin employa autant de tems, d'étude et de soins, et que le Poussin cet appreciateur éclairé, mettait avec la Transfiguration de Raphaël, au rang des chefs-d'œuvre de la Peinture; il paraîtra incroyable qu'il n'ait été payé que cinquante écus, (250 liv.) tandis que ses rivaux faisaient si bien payer leurs ouvrages. Ce fut en 1614, que le Dominiquin termina son tableau, ainsi que le témoigne l'inscription suivante, qu'il a mise au bas du tableau:

DOM. ZAMPERIVS BONON. F. A. MDCXIV.

Il avait alors trente-trois ans.

Ne pouvant mordre l'ouvrage, l'envie s'attacha à l'Auteur, et l'accusa de plagiat. On prétendit que le Domini-

quin avait puisé l'idée de sa composition dans celle qu'Augustin Carrache avait précédemment executée aux Chartreux de Bologne. Lanfranc, jaloux de ses succès, accrédita cette opinion, et porta l'animosité jusqu'à dessiner le tableau d'Augustin, et le faire graver par François Perrier, son élève, pour mieux divulguer ce qu'il appelait *le larcin* du Dominiquin. Jusqu'à ce moment, les curieux n'avaient guères pu juger la question que sur les gravures qui ont été faites de ces deux compositions; mais aujourd'hui qu'elles se trouvent réunies dans le Musée, où celle d'Augustin Carrache est exposée vis-à-vis, sous le No. 709, ils peuvent comparer les tableaux mêmes, et prononcer.

E.

Vide ST. PETER MARTYR already given in this appendix, page 340.

F.

As a matter of some curiosity, the NOTICE prefixed to the first catalogue, which was published at the opening of the NATIONAL GALLERY of FRANCE when the treasures of art carried from Italy into that country as the spoils of war were first exhibited to public view in Paris, is here given.

Avertissement.

Après avoir mis en ordre, et disposé dans la galerie

d'Apollon, la collection nationale des Dessins, formé le Musée spécial de l'Ecole Française, et présenté successivement au Public, dans le grand Salon, les expositions des Tableaux conquis en Italie, et les productions des Artistes modernes; l'Administration du Musée central des Arts a eu la satisfaction d'ouvrir le 18 Germinal an 7 (1799), la *grande Galerie de Peinture*, où elle avait fait placer les Tableaux de l'Ecole Française et ceux des Ecoles Flamande, Hollandaise et Allemande.

Depuis, elle a etabli le *Musée des Statues antiques;* et les importans travaux que cet Etablissement a exigés, ont momentanément suspendu l'exécution du désir qu'elle avait d'offrir les Tableaux de l'école d'Italie, peu de tems après l'ouverture de la première partie de la Galerie de Peinture. Une des causes qui retardèrent de même cette exposition, fut l'état de détérioration où se trouvaient les plus précieux Tableaux de cette Ecole à leur arrivée de l'Italie : ils demandaient de promptes réparations pour éviter une ruine totale; et l'Administration, conservatrice de ces objets précieux confiés à ses soins et à sa surveillance, a pensé que le seul moyen d'en faire jouir constamment le Public, était de les faire rétablir avant de les exposer, et elle s'en est occupée avec toute la prudence qu'exigeait une opération de cette importance.

Dans la seconde partie de la Galerie qui s'ouvre en ce moment, les Peintres, ceux d'Histoire, particulièrement, ont été rangés, ainsi que dans la première partie, suivant *l'ordre chronologique de leur naissance, et les Tableaux de chaque maître ont été réunis*, autant qu'il a été possible; cette méthode ayant l'avantage de faciliter la comparaison d'Ecole à Ecole, de Maître à Maître, et du Maître avec lui-même.

Quant à cette *Notice*, elle a été rédigée sur le même plan que celles déjà publiées.

L'Administration, pour sauver au Public l'inconvénient d'acquérir deux *Notices* pour l'explication des Tableaux de la même Galerie, l'a fait réunir à celle des Ecoles Française et Flamande, et elle a réservé pour le *Catalogue general et raisonné* qu'elle rédige, les notes historiques sur chacun de ces Tableaux, afin de maintenir la *Notice* qu'elle publie, à un prix modique, en faveur de la classe la moins fortunée.

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END OF VOL. I.

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MEMOIRS

OF

PAINTING,

WITH

A CHRONOLOGICAL HISTORY

OF

The Importation

OF

Pictures by the Great Masters

INTO

ENGLAND

SINCE THE FRENCH REVOLUTION.

BY W. BUCHANAN, ESQ.

"La chûte du trône de Constantin porta dans l'Italie les debris de l'ancienne Grèce; la France s'enrichit à son tour de ces precieuses dépouilles."

J. J. ROUSSEAU.

VOL. II.

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1824.

MEMOIRS

OF

PAINTING.

In the years 1797—8 the French army invaded Italy, and encountered no force adequate to resist with effect the conquest of that fine country. Buonaparte, well knowing the consequence which attaches to a conqueror from the acquisition of objects of art, and the *éclat* which he should obtain in the estimation of the French Nation, by transmitting to their capital those works which had formed the glory and pride of the Princes of Italy, from the time of the Medici family to the period of his conquest, took care to reap the first fruits of his victories by levying contributions of these works from the churches, monasteries, and public galleries, where such were deposited, and he employed men who were competent judges to make the necessary selection.

In his progress through Italy, Buonaparte made a parade of justice in confining the contributions of works of art to what might be considered as the public property of the states, which fell under the dominion of his arms, but at the same time he levied heavy sums in money on the Princes and nobility of the different states who had opposed his arms, and when he saw that these were paid, he renewed his demands for further supplies so long as he found that the proprietors of works of art still retained their ancient treasures: hence it was that the Princes Colonna Borghese, Barberini, Ghigi, Corsini, Falconieri, Lancellotti, Spada, &c. with many of the noble families of Rome, were forced (as an act of prudence) to dispose of their pictures, in order to prove that they had no longer the means of supporting these heavy and continued contributions.

Among those who profited in the first instance by the sale of these precious objects, were the commissaries of the French army and the bankers, and moneyed men residing in Rome itself. These again re-sold them to agents from France and England, or secreted them until a more favourable moment should arrive for disposing of them to advantage, and their banking houses became the principal depositories whence were drawn in

succession many of those objects which afterwards reached England.

By the year 1800 a few fine pictures, which had formerly adorned the walls of the Roman palaces, had found their way to this country, among which were those exhibited for sale by private contract, at Mr. Tresham's rooms in Lower Brook-street, and which were brought over by Mr. Day, one of the English artists who happened to be in Rome at the time the French army rendered themselves masters of that city.

This small collection contained some works of the first class, several of which were purchased by Mr. Angerstein, and now form part of the collection which has lately become the property of the nation.

CATALOGUE

OF

MR. DAY'S PICTURES,

EXHIBITED FOR SALE

BY PRIVATE CONTRACT,

AT 20, LOWER BROOK STREET,

IN THE YEARS 1800—1801.

FROM THE COLONNA GALLERY.

1. Titian—Venus and Adonis.
2. Titian—Ganymede.
3. Gaspar Poussin.

These three pictures were sold to Mr. Angerstein for 6000 guineas; and considering the high importance of the pictures themselves, being all capital and celebrated performances of these masters, they may be regarded as having been sold much under their real value. They now form part of the pictures lately purchased by the Earl of Liverpool for the British nation, a purchase which will hand down the name of his

lordship to posterity, as having occurred during his administration, and added a bright ray to the glory of his present majesty's reign.

4. Titian—Herodias—valued at 1000 guineas—Lord Northwick, afterwards in the possession of Lord Radstock.
5. Guido—A Magdalen—valued at 800 guineas—sold to Lord Radstock.
6. Guido—St. Jerome—sold to G. Hibbert, Esq.
7. Bronzino—The Holy Family with St. John.
8. Guido—The Madonna, Infant Christ, and St. John.

FROM THE ALDOBRANDINI CABINET.

9. Leonardo da Vinci—Christ disputing with the Doctors—valued at 3000 guineas—Lord Northwick—now in the possession of the Rev. Mr. Holwell Carr.
10. Raphael—The Madonna, Infant Christ, and St. John—valued at 1500 guineas—Lord Garvagh.
11. Annibal Caracci—Christ and St. Peter—valued at 2000 guineas—Lord Northwick, now in the possession of Thomas Hamlet, Esq.

This is one of the most capital cabinet pictures of this great master.

FROM THE ALDOBRANDINI VILLA.

12. Andrea Mantegna—The Birth of Christ.
13. Titian—The Madonna, Infant Christ, and Saints—valued at 1000 guineas—sold to G. Hibbert, Esq.
14. Giacomo Bassano—The Angel appearing to the Shepherds.
15. Giorgione—King David instructing a pious man in his devotions.
16. Baroccio—Madonna and Child.
17. Ancient—The Maid of Orleans.
18. Garofalo—The Conversion of St. Paul.
19. Paris Bordone—Susannah and the Elders.

PICTURES TAKEN BY THE FRENCH AT ROME, DESTINED FOR THE MUSEUM AT PARIS, AND FOUND AT GENOA.

20. Annibal Caracci—A Saint and Angels—valued at 2500 guineas—St. Gregorio.

This magnificent picture is now in the Stafford gallery. It was always considered, and with great justice, to be one of the most capital pictures of this master which was at Rome. It was in the church of St. Gregorio, and is a chef-d'œuvre of art.

21. Guido—St. Cecilia and Saints, after Raphael.

This copy, made by a great master, is mentioned by Malvasia.

FROM THE BORGHESE GALLERY.

22. Raphael—St. Catharine—valued at £2,500—Lord Northwick.

A most graceful picture in the best manner of his second period—now in the possession of William Beckford, Esq.

23. Ludovico Caracci.—Madonna and Child.
24. Domenichino.—Cupid and Psyche—valued at 200 guineas.

A beautiful little example of this master.

FROM THE COLONNA GALLERY.

25. Gaspar Poussin—Small Landscape—sold to the Duke of Bedford.
26. Gaspar Poussin.—Landscape—its companion.

FROM THE ALDOBRANDINI VILLA.

27. Annibal Caracci—The Holy Family.
28. Domenichino—St. Jerome—the Rev. Mr. Holwell Carr.
29. Schidone—A School Girl—Lord Northwick.

Although there were some importations from Italy of works of less value than those just mentioned, yet as Mr. Day's small collection contained several works of the first consequence, so it is here given first, as being one of the most important which was introduced into the country so recently after the French invasion of Italy had thrown open the doors of the palaces to the acquisition of those high works of art, which were previous to that time absolutely unattainable, and which had been always considered to confer more consequence on their possessors than any other branch of their wealth.

In estimating the relative value of collections in which the works of the great masters are to be found, the amateur will not allow himself to be led astray by name or numbers. Few private collections possess many works of the first class, but it must be remembered that the works of the first class which they do possess are those which alone give real consequence, while the remainder carry but little weight in the scale. The importance of the present collection, therefore, is not to be regarded as dependent upon numbers, but upon the real excellence and intrinsic value of several of the pictures themselves. It came to this country at a period when works of the high Italian masters were very rarely to be

met with, and it attracted that notice of which it was worthy. The late Mr. President West used often to remark to the proprietor of it, that after having visited his Rooms in Brook-street, where the collection then was, he used to march home as if he felt himself some inches taller. Such is the moral effect that works of a high class produce in elevating the human mind, from a feeling of raising the powers of man above himself.

Another remark of the same gentleman may also be here cited, as it carries with it force and truth, namely, that *every* picture of a high class drawn from abroad, is worth *two* of equal value which we possess at home, for the simple reason, that the one is already our own, and most probably will remain so, while the other tends to add to the general stock of those treasures of art which we can already boast of, and, as the works of the great masters are exotics to our own climate, and not always to be obtained, we should secure them while we have it in our power.

Among other capital pictures which Mr. Day has been the means of sending to this country may be mentioned that of the Coronation of the Virgin, by Annibal Caracci, formerly in the Aldobrandini palace at Rome, and which also may be regarded as a chef-d'œuvre of the master. The science with which this fine picture is composed,

the fine drawing, the suavity of colouring of the figures, and the sublimity of sentiment in the principal characters, render it one of the leading works of the Bolognese school.

This collection, which succeeded that of the Orleans Italian pictures, may be considered as the *avant-courier* to the many capital works which were afterwards imported from Italy, and to the importation of which the author of these sketches may say, "*Et quorum ego magna pars fui.*"

THE UDNEY COLLECTION,

SOLD BY MR. CHRISTIE,

25TH APRIL, 1800.

Another small collection of pictures which came to this country in the same year as that of Mr. Day, and which was sold at a public sale by Mr. Christie in April 1800, was that which had been purchased by Mr. Consul Udney in Italy, and transmitted to his brother Robert Udney, Esq. of London. It must be here remarked that this collection was different from that sold by Mr. Christie in 1804, which was the private collection of the late Robert Udney, Esq. in his house at Paddington, formed for his own amusement and gratification, and which likewise had been principally purchased abroad for him by Mr. Consul Udney during his residence in Italy. The present small collection was one formed in Italy in consequence of the more recent events which had occurred in that country; and although the objects of which it was composed could not be put in competition with the small collection that Mr. Day had formed, still it contained several pictures of importance, and is therefore worthy of being here noticed.

CATALOGUE

OF THE

COLLECTION OF ITALIAN PICTURES,

FORMED

BY JOHN UDNEY, ESQ.,

SOME TIME CONSUL OF H. B. M. AT LEGHORN, DURING HIS RESIDENCE IN ITALY.

Guineas

1. JOHN BOTH.—Landscape, with cattle and figures. Mr. Vickery. 4
2. Ditto, its Companion.—The figures in these two landscapes are painted by his brother Agostino. Colonel M'Donald. 4½
3. AUGUSTUS TASSI.—Fine Landscape, with an historical subject.—This painter's works are little known in this country, although they are held in considerable esteem in Italy.
4. LIVIANO.—Disciple of Rembrandt.—The Head of a Rabbi, in a bold style. Colonel M'Donald. 3
5. MOMPART.—Sea View, with many figures. Price, Esq. 3
6. Ditto, its Companion. Simpson. 4
7. COYPEL.—Two small figures of a Bacchant and Bacchante. Price, Esq. 1
8. ALEXANDER VERONESE.—The Judgment of Solomon. —A fine picture of the master. Lord St. Helens. 10
9. BECCAFUMI. — The Birth of our Saviour. — This

Guineas

painter died in 1549; he studied Michael Angelo and Raphael. Devaynes. 5

10. Mompart.—Landscape with figures. Devaynes. 4
11. Salvator Rosa.—Small Landscape. Neave. 6½
12. Jaques Stella.—Singers, small figures. A. G. Maire. 10
13. Jean Miel, called Giovanni Dellaviti.—Mountebank dispensing his Remedies. Devaynes. 3
14. Ditto, its Companion. Devaynes. 3½

All the following Pictures were purchased from out of the Colonna Palace.

15. Mutiano.—St. Jerome at his Devotions.—This painter was of the Venetian school, and died in 1590. Woodburn. 3½
16. Nicolo Poussin.—Capital Landscape, with a thunder storm.—Engraved. Elwin. 12
17. Paul Bril.—Beautiful Landscape, the figures by Annibal Caracci.—Very fine. Colonel M'Donald. 25
18. Domenichino.—Female Head, a study.—Fine and pure. Devaynes. 1½
19. Guido.—Sketch for his large Picture, in the Church of St. Gregorio near Rome.—Very fine, and pure. Colonel M'Donald. 47
20. Carlo Cignani.—The Birth of the Virgin. Woodburn. 6½
21. Barroccio.—The Portrait of Annibal Caracci.—Most highly finished in this painter's delicate manner. Robertson. 27
22. Diego Velasquez.—The Portrait of Clement XIII. in a grand and capital style. Colonel M'Donald. 90

Guineas

23. Michael Angelo Caravaggio.—Friars healing the Blind, very capital.—This painter died 1609. His works were much studied by Guido, Guercino, and several of the Bolognese painters.
Captain Bader. 36

24. Annibal Caracci.—Finished model for his large picture of Europa in the Farnese Palace at Rome. —Very fine and pure. Colonel Murray. 37

25. Carlo Dolce.—The Portrait of a Nobleman in a Spanish dress.—Highly finished. Nesbit. 30

26. Nicolo Poussin.—Upright Landscape, being an extensive bird's-eye view of a grand scene by this great master. Colonel Murray. 47

27. Domenichino.—The Portrait of Cardinal Colonna (three quarters).—In the most delicate style of this elegant painter. It may be fairly asserted, that no portrait ever exceeded, or approached so nearly to Nature as this exquisite performance.
Colonel M'Donald. 31

28. Michael Angelo Caravaggio.—Three Gamesters. —This is one of the most capital works of the master.
Robertson. 31

29. Claude Lorrain.—Beautiful small Landscape, with many figures, historical, of Moses striking the Rock. —The figures evidently touched by another hand, possibly Felippo Lauri, who often assisted this painter in the early part of his life. Colonel Murray. 39

30. Titian.—Holy Family, with a fine Landscape.— Pure, and in his very finest manner: one of the finest of the cabinet works of this great master.
Colonel M'Donald. 110

31. Bronzino.—Small Model of the Adoration of the Shepherds, for his celebrated picture in the Church

Guineas

of St. Lorenzo at Florence.—A grand composition, most highly finished. There is a fine print of it the size of the picture. It is on pannel. This painter was one of the Florentine school, and died in 1580. Colonel M'Donald. 73

32. L. Caracci.—The Angel appearing to Joseph and the Virgin.—A beautiful small picture, which, in the family catalogue, is said to be by this master, but it may be a high finished work of Albano.

Robertson. 30

33. Claude Lorrain.—Fine pure Landscape of this master, in his very clearest manner. Davidson. 330

34. Idem, its Companion; they represent morning and evening.—They were painted for the Colonna family, in which they have continued in their original state, and are as perfect and pure as the day they were painted, and more brilliant and clear than many of his pictures. Davidson. 340

35. Guido.—The celebrated picture of St. Cecilia.—In his grandest style, which he painted for Prince Colonna, as mentioned in the catalogue of the pictures of that palace, where it has remained untouched till it was purchased by the present owner. Its merit and perfection will speak for themselves.

Davidson. 340

36. Raphael.—The Virgin and Child.—One of this master's very finest and most highly-finished easel pictures. It was always placed over the communion table of the Princess Colonna, and not so frequently seen as the larger picture of Raphael in this collection, and possibly is one of the last pictures he painted for particular families; as there are none existing in

Guineas

his grandest style, such as the Transfiguration, except the Madonna della Sedia, and four or five in the Royal Collection of Spain; he being entirely employed during the latter years of his short life in public works, which fortunately cannot be removed.

Davidson. 480

The following Pictures came from the Florence Gallery, and that of Capo di Monte belonging to the King of Naples, and were all of the Parma Collection.

37. Tempesta.—Sea Storm.—A grand work of this celebrated master, whose finest pictures are not known in this country. This was from Capo di Monte, and may be ranked among the fine works of the greatest masters in Landscape.

Colonel Murray. 43

38. John Breughel, called Velvet Breughel.—Landscape, with an infinite variety of insects and flowers.—The figures in it are by Rottenhamer, in his finest style. This is a curious picture of the master, and as pure and bright as when first painted; as it never has been in any other collection than that it came from. On copper. Robertson. 26

39. Parmigiano.—Sea Nymphs.—This beautiful picture was in the catalogue of the Parma pictures said to be by Parmigiano; but whether it be painted by Francesco Mazzuoli, or by Jeronimo Mazzuoli, seems doubtful: as the proprietor does not wish to give them to wrong authors, he leaves the decision to the connoisseurs. They are both equally fine, and nothing can surpass the elegance and colouring of this fine picture and its companion. By their form, they

Guineas

must have been an additional ornament to some great work of one of these wonderful masters, in the Parma collection: are on thick pannel, and have the seal of the family on the back of them. Davidson. 43

40. Idem, Companion to the foregoing. Davidson. 30

41. Jeronimo Parmigiano.—The Portrait of a Lady, with the following inscription, Giulia Orsina delli Sig^ri. di Viccovaro Sposa di Pauolo Jaccovacci, del anno 1561, alli 27 Febraro.—This is a most beautiful production. Colonel M'Donald. 24

42. Schidone.—Holy Family.—One of the grandest pictures of this master; it was at Capo di Monte. Bryan. 130

43. Albano.—St. John in the Wilderness, a small figure, in an uncommonly grand style for this master, and a fine Landscape.—This picture is equal to most of the works of his master, Annibal Caracci. Davidson. 70

44. Annibal Caracci.—A capital Landscape.—As clear and highly finished as Claude, with all the grandeur of this master. Colonel Murray. 185

45. Idem, its Companion.—N. B. These two pictures were painted for the Parma Gallery, and have the seal of the family on them. Colonel Murray. 170

46. Guercino.—David with the Head of Goliah, half length, in his finest manner.—There is no work of the master superior to this picture: it was also of the Parma collection, and companion to the celebrated picture of the Magdalen, by Guido. Colonel Murray. 240

47. Guido.—Magdalen.—It is unnecessary to make any encomium on this wonderful picture, as it is un-

Guineas

doubtedly one of the finest this master ever painted, both for grandeur and sublimity of character.

Davidson. 310

48. Annibal Caracci.—Venus, Satyrs, and Cupid, large life.—The celebrated picture, which he painted as a companion to the Magdalen by Titian, in the Tribune at Florence, and on which he has put his name and date: it was painted 1585, and is undoubtedly one of the highest finished works of the master, and in which he attempted to put himself in competition with the Venus of Titian, which hung *vis-à-vis*. Colonel Murray. 105

49. Schidone.—Girl learning the Lord's Prayer by Heart.—This picture, from its singularity and innocent simplicity of expression, has ever been admired, and is well known by all who have been at Capo di Monte. It was one of the Parma collection, is on thick pannel, and has the seal of the family on it.

Earl of Ashburnham. 200

50. Polidore, da Caravaggio.—The Judgment of Paris.—A fine work of this master, who is little known in this country. It is an excellent specimen of him, and is equal to any of the small works of Raphael. On pannel; and was likewise of the Parma collection, having the family seal. Hope. 60

51. Parmigiano.—Boy learning his Horn Book, which he has under his arm.—A beautiful and spirited sketch. N. B. All those from Naples have the Parma arms on them. Nesbit. 40

52. Ludovico Caracci.—Repose.—This most elegant and graceful composition is carried to the greatest degree of perfection the art of painting is capable

Guineas

of, and is the most exquisite specimen of the genius and sublime expression of this master. On a thick pannel; was painted for the Parma family, and has their seal on it. Colonel Murray. 1100

53. Raphael.—Holy Family, a Repose.—One of the most elegant compositions of this great master, pure as when first painted, and is so well known, that further description of it is unnecessary, as it had been in the Colonna Palace upwards of two centuries. There is a fine etching of it by Buonasoni, but it has never been engraved, as the family woud not allow a drawing to be made from it; nor is there any duplicate of this picture known by any of his disciples: and he was so much employed during the short time he lived, that it is not believed in Italy, he ever repeated any of his own pictures. Davidson. 650

Although the above collection contained but few pictures of a high class, still as being formed by a man of good taste, and at a period which became interesting in the history of art, it is here given as rendered in the catalogue.

THE OTTLEY COLLECTION.

This collection was formed by William Young Ottley, Esq. in Rome, about the end of 1798 or beginning of 1799, when the principal families of that capital were, from the circumstances which have been already noticed, obliged to part with their collections. It was brought by Mr. Ottley to England in 1800, and sold by Mr. Christie in May, 1801.

The following catalogue will show from what palaces the pictures came which were then brought to England. Many of them were of very considerable importance, in particular two capital pictures by Salvator Rosa, from the Colonna palace, one of which was sold to the late Sir M. M. Sykes, Bart., and has been recently purchased at Mr. Christie's, for the National Gallery. Christ crowned with Thorns, a picture by Annibal Caracci, which was purchased by Earl Fitzwilliam. A Parmigiano from the Borghese palace, purchased by the late Mr. Morland. An Annibal Caracci of the Infant Saviour asleep, attended by Angels, purchased by G. Hibbert, Esq.; with others which will be found particularly described in the catalogue itself.

CATALOGUE

OF

PICTURES

PURCHASED BY W. YOUNG OTTLEY, ESQ. AT ROME,

DURING THE YEARS 1798 AND 1799,

SOLD BY MR. CHRISTIE MAY 16, 1801.

Guineas

1. Sassoferrato.—Madonna. Head and hands highly finished—size 1 foot 2 inches by 1 foot 5½ . 40
2. Nicolo Poussin.—Landscape and Figures; with a distant view of Olivano, in l'Abruzzo, in the state of Naples, where Nicolo frequently studied landscape—2 feet 5 by 2 feet 9 47
3. Claude Lorrain.—Landscape and Figures—Evening. A View on the Tiber near Rome,—from the Palace Colonna; mentioned in the printed catalogue of the pictures of the Palace Colonna (No. 378) 58
4. Scarzallino di Ferrara.—Nymphs awaked by Cupid. A fine example of this esteemed painter, who united in a high degree the Venetian colouring, with the grace and clair-obscure of the Lombard school, and was styled the Paulo of Lombardy—1 foot 7½ by 14½ inches . . . 57
5. Francisco Vanni.—The Repose in Egypt. One of the best cabinet pictures of this master, who was the most successful follower of Baroccio, and head

Guineas

of the Sienese school at the period in which he lived —2 feet 4½ by 2 feet 10. . . . 95

6. Sodomo de Sienna.—Madonna, with the Infant Christ, and St. John. Probably the only picture in England of this great master, who was the first of the Sienese school, and a worthy concurrent of Raphael: his cabinet pictures are extremely rare, even in his own country—1 foot 6 by 2 feet 2 . 170

7. Michael Angelo Buonarotti.—The Samaritan Woman at the Well. The preparation for a picture, perhaps intended to have been finished by himself. M. Angelo is generally believed to have painted only two or three pictures in oil: those small ones we so frequently see ascribed to him, are all painted by his scholars, from his designs; many have been painted from his drawings, which formerly had a place in the collection of the King of Naples, at Capo di Monte—1 foot 11½ by 2 feet 7—on pannel 28

8. Rafaelle D'Urbino.— Cartoon for the horse's head in the fresco, of Heliodorus in the Vatican, much finer than in the picture which was executed by Rafaelle's scholars: from the Palace Albani 40

9. Titian.—Holy Family, with Saints. A finely preserved example of the master, whose pictures of the cabinet size are very rarely met with—1 foot 9½ by 1 foot 6 180

10. Rafaelle D'Urbino.—Martyrdom of Saints. A very early picture of this prince of painters, executed before he left the school of his master Perugino; from the Palace Borghese—1 foot 4½ by 10 inches 115

11. Mazzolino di Ferrara.—Christ disputing with the Doctors. The pictures of this master, who was

Guineas

fellow-disciple with Benvenuto Garofalo, under Lorenzo Costa, are, as may be supposed from the circumstance of their extraordinary finishing, extremely scarce. This picture is particularly mentioned by the Abbé Lanzi in his Storia Pittorica, as one of the finest of the very few examples of them to be met with. It is from the Villa Aldobrandini: for a cardinal of which name, this picture was painted by Mazzolino—on board, 1 foot by 1 foot 5¼ . 180

12. Benvenuto Garofalo.—Holy Family, with Saints. A highly preserved picture in the finest manner of the master, easily to be distinguished from the many pieces painted by others in his school, which generally pass as Garofalo's own performance: from the Colonna Palace—on board, 1 foot 4½ by 1 foot 1 240

13. Titian.—The Daughter of Herod, with the Head of St. John the Baptist. A highly-coloured picture of the master; in his Giorgione manner: from the Guarda Roba of the Palace Doria of Rome; 2 feet 5 by 2 feet 10 140

14. Nicholas Poussin.—Landscape, with the distant view of an ancient town, and figures reclining on the foreground after sunset. A moment which Nicolo frequently preferred, as agreeing with the idea of solemnity,—the great characteristic of his landscapes—3 feet 3 by 2 feet 5 . . 170

15. Guido Reni.—St. Jerome—Head and Hands. From the Albani Palace. An extraordinary proof of the powers of pencil which this artist is universally allowed to have possessed in his latter time, in a degree surpassing every other Italian painter—1 foot 10½ by 2 feet 3 180

Guineas

16. Ludovico Caracci.—The Entombing of Christ. Style of Correggio: the management of the effect is most extraordinary—on board, 1½ foot by 1 foot 4¼ 280

17. Schidone.—The Repose in Egypt, with Angels. A cabinet picture of this master, perhaps unique, giving upon a small scale an idea of his large works at Capo di Monte: from the Colonna Palace—on board, 1 foot 1 by 1 foot 1½ . . 280

18. Annibal Caracci.—Magdalen. One of the most studied and highly finished pictures of this great master; engraved of the same size in the celebrated work of the Scuola Italica, published in Rome by the late Mr. Gavin Hamilton: from the Borghese Palace—on copper, 1 foot 1¾ by 10⅝ inches . 270

19. Correggio.—Virgin and Child. An early performance of the master, upon a gold ground, in which the native grace of Correggio is not lost by its participating a little of the style of his master, Andrea Mantegna: engraved by Cunego—on board, 1 foot 1¼ by 1 foot 5 290

20. Gaspar Poussin.—Landscape, with Figures. The entrance to L'Arrici, near Rome. This picture and its companion, when in the Corsini Palace, were esteemed the finest small examples of the master in Rome—2 feet 2 by 1 foot 7½ . . 240

21. Gaspar Poussin.—The Companion to the former. A woody scene, a shepherd leading his flock—2 feet 2 by 1 foot 7½. 240

22. Domenichino.—Repose in Egypt, in a Landscape. Extremely rare. Domenichino painted so few landscapes, that this may be considered almost unique: from the Corsini Palace—1 foot 9 by 1 foot 4½ 320

Guineas

23. Claude Lorrain.—Landscape, with Pastoral Figures—Afternoon. View on the Tiber, in his finest manner, and in the highest preservation: a cabinet picture from the Corsini Palace—1 foot 9 by 1 foot 4 370

24. Nicholas Poussin.—Large Landscape, with Figures. In his great style: from the Falconieri Palace—5 feet 9 by 4 feet 1 180

25. Giorgione.—Holy Family and Saints. A capital picture, the colouring even richer than Titian: from the private apartment of the Prince Colonna—on board, 2 feet 8 by 2 feet 1 . . . 440

26. Mazzolino di Ferrara.—Ecce Homo. A chef-d'œuvre of the master: from the Villa Aldobrandini —1 foot 5 by 1 foot 9½ . . . 429

27. Rafaelle.—Warrior sleeping, and two allegorical female figures. A most exquisite and finished production of the master, at an early period: from the Borghese Palace—6¼ inches by 6¼ . . 470

28. Albano.—Venus attired by the Graces. A capital picture of the master, and very remarkable for its preservation . . . 199

29. Guido Reni.—St. Peter—Head and Hands. In his strong manner; painted at the same period as his celebrated picture of St. Peter and St. Paul at Bologna, which is justly esteemed Guido's chef-d'œuvre: from the Aldobrandini apartments of the Borghese Palace—2 feet 9½ by 2 feet 1½, purchased by Sir Mark M. Sykes, Bart. . . 580

30. Annibal Caracci.—Susannah and the Elders. A capital picture, with the name of the master, in his grandest style: from the Villa Aldobrandini—3 feet 7 by 5 feet 3. J. Humble, Esq. . . 560

Guineas

31. CLAUDE LORRAIN.—Landscape. The composition remarkably fine. Scene before sun-rise in the spring, with the story of Ascanius killing Silvia's stag. On the back of the picture is inscribed, " Quadro per l'Ill^mo sig. Contestabile Colonna questo di 5 Ottobre 1681." This is supposed to be the last picture painted by this great master, who died at the advanced age of 82 years. From the Colonna palace —4 feet 11½ by 3 feet 11 . . . 440

32. GASPAR POUSSIN.—Landscape and Figures. A View of Nemi, near Rome,—capital. From the Colonna palace—5 feet by 3½ feet . . 700

33. GIACOMO BASSANO.—The Journey of Jacob and his Family. A most remarkable example of the master, both as to subject and execution; the colouring equal to Titian—8 feet 9 by 5 feet 5 . . . 420

34. PARMIGIANO.—His own Portrait. Always so called when in the celebrated collection of the King of Naples at Capo di Monte: effect prodigious—2 feet 2 by 2 feet 11. Afterwards in the possession of Lord Radstock 650

35. GUERCINO.—A Warrior in Armour, said to represent Scandeberg. A capital picture, in his most forcible manner, and in the highest preservation; late one of the most esteemed pictures in the Albani Palace—3 feet 5 by 3 feet 11 . . . 600

36. GUIDO RENI.—Madonna Dolorata. A head, in the painting of which Guido has exerted all his powers to render it worthy a place in the closet of Pope Paul V. where it formerly hung. From the Borghese Palace—on copper, 1 foot 3¾ by 1 foot 7¼. Afterwards in the possession of the late William Morland, Esq. 380

Guineas

37. Paul Veronese.—The Marriage of the Virgin. This picture, if not considered with respect to its size, but to the study and excellence displayed in every part, added to the beauty of the subject and composition, may in truth be deemed one of Paul's most important works, and is certainly, of his cabinet pictures, the chef-d'œuvre. From the Corsini palace—2 feet 4 by 2 feet 7½. Now in the possession of W. Wells, Esq. of Redleaf in Kent 560

38. Titian.—The Holy Family, with the Shepherd's Offering, in his Giorgione manner. A capital picture from the Borghese palace, painted at the same period with the celebrated picture of Profane and Divine Love, in the Borghese collection—4 feet 8 by 3 feet 5¼ 700

39. Salvator Rosa.—A Landscape. A Rocky Scene, with a distant View of a Volcano. In the foreground are figures representing the finding of Moses by Pharaoh's daughter. This picture, whether we consider the grandeur of conception, powers of execution, or unparalleled preservation, may justly be deemed one of the most wonderful efforts of the pencil. From the Colonna palace—6 feet 7 by 4 feet 1 1500

40. Claude Lorrain.—Dido and Æneas, with a View of the Port of Carthage. We have here the freshness of the sea-breeze happily combined with that purity of the Italian atmosphere which Claude, and Claude only, knew how to give. This picture is so exquisitely finished in all its parts, that a near and repeated contemplation of it can alone impress a just idea of its excellence. From the Colonna palace—4 feet 10 by 3 feet 10. This picture was afterwards

Guineas

purchased by W. Morland, Esq. It is now in the possession of Mr. Erard of Paris . . 800

41. Sassoferrato.—Virgin and Child, with Cherubs. This picture, universally considered as the chef-d'œuvre of the master, is not less remarkable for its extreme brilliancy of colouring, than the most extraordinary delicacy with which it is finished, and was probably painted for a private chapel. Its effect, by candlelight, surpasses that of, perhaps, any other picture. From the Corsini palace—2 feet 9 by 2 feet 7½ 750

42. Annibal Caracci.—The Infant Jesus sleeping, attended by Angels. One of the rarest and most finished productions of this great master, in his Roman manner. From the Borghese palace—1 foot 8 by 2 feet 2. This picture was afterwards purchased by George Hibbert, Esq. . . 700

43. Titian.—Madonna, Child, and St. Catharine.—Painted at the period when the bold pencil of Titian produced, with a few touches, that truth of effect which the united efforts of all succeeding artists have in vain endeavoured to rival. From the Borghese palace—3 feet 9 by 5 feet 5 . . 1150

44. Caracci.—Christ crowned with Thorns. In this most extraordinary picture the painter seems to have displayed the whole powers of his mind and pencil in depicting the agony, resignation, and dignity of the divine sufferer. Considered as a work of art, we shall find united in this picture the correctness of outline of the Roman school, the delicacy and finishing of Leonardo Da Vinci, with the clair-obscure and harmony of the divine Correggio. From the

Guineas

celebrated collection of the King of Naples, at Capo di Monte—2 feet 3½ by 1 foot 11½. Purchased by the Earl Fitzwilliam . . . 1100

45. Parmigiano.—The Marriage of St. Catharine. This picture undoubtedly ranks the highest of the few cabinet pictures of this celebrated painter, and as such was selected by the late learned and much esteemed connoisseur and artist Mr. Gavin Hamilton, for his celebrated work of the Scuola Italica. The lovers of art must lament that so few pictures of this rare master exist, he having dedicated the greater portion of his short life to drawing and alchemy. From the Borghese palace—board, 1 foot 10½ by 2 feet 5¼. Purchased by W. Morland, Esq. 1550

46. Salvator Rosa.—Landscape, representing a solemn woody scene, with water beneath, in which are introduced the figures of Mercury and the Woodman. A chef-d'œuvre from the Colonna palace—6 feet 7 by 4 feet 1 inch. Purchased by Sir Mark Sykes, Bart. 1550

47. Benvenuto Garofalo—The Vision of St. Augustin, with the Madonna and Choir of Angels in the Clouds. The majesty and sweetness of the Virgin, the variety and exquisite beauty of the celestial group, contrasted with the dignified severity of the St. Augustin, to which may be added the richness of colouring, and delicacy of its finishing, render this justly-esteemed picture the very finest production of Garofalo. From the Corsini palace—2 feet 8½ by 2 feet 1½. This picture was purchased by Lord Radstock. It was afterwards in the possession of Lord Kinnaird, and it is now in the collection of the Rev. Mr. Holwell Carr . . . 1000

Guineas

48. NICHOLAS POUSSIN.—Noah's Sacrifice after he quitted the Ark. It is almost needless to expatiate on the merits of this celebrated picture, which has ever been considered as one of the finest of Nicholas' Italian pictures: in it he has united the majestic grandeur of Michael Angelo, and the colouring of Titian, with the judicious distribution of his figures, which was Nicholas' exclusive excellence—4¼ feet by 2 feet 3½. In the collection of Sir M. Mastermann Sykes, Bart. 1000

49. TITIAN.—Danae. Mentioned by Vasari, edit. di Firenzi, tom. 3, as seen whilst painting, and was much praised by Michael Angelo and Vasari. This picture was purchased at Venice, 1750, by the late Sir W. Young, grandfather to the proprietor of the present collection, and has never to this time been out of the family. It is the only picture in this catalogue not brought from Italy during the late revolution 110

It may be said of this collection in general, that it was selected with taste and judgment, and contained several very fine examples of the works of the great masters.

IMPORTATION

OF THE

ALTIERI CLAUDES INTO ENGLAND.

It is at all times interesting to the lovers of art to know all particulars regarding the importation of works of a superlative class into their own country, since a single work of that description carries with it more weight, as tending to improve general taste, and promote the views of a School of Art, than many works of a secondary order, which, although they may be regarded as ornamental, can never make the same lasting impression upon the mind of the judicious observer, and are seldom of real consequence in point of national utility.

The celebrated pictures known by the name of the Altieri Claudes, from having so long adorned that palace in Rome, were acquired by some English artists during the period that the French army was in Rome, and the late Mr. Fagan and Mr. Grignon, who had so long resided in Italy, had an interest in them.

It has at all times been difficult to obtain permission to export works of a high order from the Roman State. While the French army was in Rome that difficulty was greatly diminished; but in general, as being attended with the risk of seizure of the property itself, works of that description were often obliged to be sent away to the nearest port, as opportunity might offer, and sometimes forwarded to this country without the proper documents or advices accompanying them.

In the present instance, the ship by which these pictures was sent to England arrived at one of the out-ports without the proper advices having accompanied them, and they were lodged in the Custom-house until they should be regularly claimed. Some time had elapsed without this being the case, and it became a question as to selling them for the purpose of paying the necessary expenses, &c. The pictures were accordingly put up for sale, and they were actually bought for the sum of £1200 sterling, before the real proprietors, or their agents, had received advice of their having arrived in this country. They were, however, of too much importance, even in the eyes of the unlearned in art, to pass long unnoticed, and those acting for the proprietors having come to a knowledge of their situation, gained possession of their property, and had them transmitted to London,

where they soon attracted the notice of one of the most intelligent connoisseurs of England, who purchased them along with a few cabinet pictures of the Italian school, which accompanied them, for the sum of ten thousand guineas.

These celebrated pictures for a considerable length of time were the principal ornaments of the Fonthill collection. They afterwards became the property of Richard Hart Davis, Esq. M. P. by whom they were ceded to their present proprietor, J. P. Miles, Esq. of Leigh Court, near Bristol.

Not having seen these pictures for several years, the author of this work will not here attempt to give a particular description of that which has been considered as the most capital, and which will be found engraved in the *Liber Veritatis* as the Altieri Claude; he shall only here say that it has always held the same high rank among the landscapes of this fascinating master, as the Bouillon picture purchased by the late Mr. Angerstein, and now the property of the British nation, has among his Marine Views; both are chefs-d'œuvre of art. The Bouillon Claude possesses a richness of colouring, and an effect of sunlight on the surface of the water, which is truly surprising; the Altieri Claude is, on the other hand, painted in a clear and silvery manner, with a pure and light atmosphere, through which the eye is carried to an

extreme distance; the composition of it is rich and highly classical, and the whole is finished in the most enamelled style of penciling. It may truly be said to be a model of art for all landscape painters to imitate.

In considering the relative beauties of these two very celebrated pictures, the connoisseur is staggered to which he is to give the preference. The splendour of the Marine takes the observer by surprise, and for a while rivets him to the spot; the more classical and chaste composition of the other, the purity of the air in it, which one would wish to breathe, the freshness of a fine morning in spring, where the meadows are adorned with a verdant foliage of wild plants and shrubs, next demands his attention, and excites a comparative and analogous sentiment, that if the one possesses the splendour of a Titian, the other enjoys the purity and chastity of a Raphael. Would it not be a triumph for the arts if such pictures could be placed *vis-à-vis* to each other? a matter certainly worthy of the attention of those who know how to value works of this superlative class.

COLLECTION

OF THE

CITIZEN ROBIT,

SOLD AT PARIS, BY PUBLIC SALE, IN 1801.

THIS collection was one of the finest which the French capital at that period possessed; it contained some of the best examples of the Flemish and Dutch schools, and also a few pictures of a high class of the Spanish and French schools.

The late Mr. Bryan, who was ever active in his researches after works of art, especially those of the Flemish and Dutch masters, of whose productions more particularly he was an excellent connoisseur, communicated to Sir Simon Clarke, Bart., and to G. Hibbert. Esq. M.P., that a favourable opportunity occurred of securing the fine collection of the citizen Robit, which was advertised to be sold in Paris by public sale, in the year 1801; and he informed these gentlemen that it might be purchased by them upon the same prin-

ciple as the Orleans had been by the Duke of Bridgewater, &c., with a view of enabling them to possess some capital pictures at a reasonable rate by a sale of others of the same collection.

Mr. Bryan, having engaged Sir S. Clarke and Mr. Hibbert to furnish him with credits for the purpose of acquiring the collection of Robit, set off for Paris for the purpose of attending the sale, and of making a selection of the finest pictures which were in that collection.

The collection of Robit was sold in Paris in 1801, and Mr. Bryan became purchaser of the greater proportion of pictures which were of a fine class. It is not the intention here of giving an account of the collection of Robit further than as regards those pictures which were purchased for England; but as there was a very explicit and interesting *catalogue raisonné* thereof, so a translation is here given of those articles which apply to the pictures purchased by Mr. Bryan, with the sizes of the same, taken in French measure, for the purpose of proving identity.

The pictures are classed alphabetically as rendered in the *catalogue raisonné* itself, and the number in which each individual picture stood in Mr. Bryan's catalogue when he afterwards exhibited these pictures in the winter of 1801-2, at his gallery and the old academy room in Pall

Mall, is here also subjoined. The collection of pictures, as then exhibited by Mr. Bryan, formed one of the most select and interesting of works of the Flemish and Dutch schools which had been presented to the public eye; and as it contained other pictures, selected from distinguished cabinets, besides those of Mr. Robit, the short catalogue of the pictures of which the same was composed, as then presented to the public, is subjoined to the more detailed articles of Robit's celebrated collection.

The pictures of the Robit Collection which came to England were as follows:

1. Albano—painted on canvas—20 inches high by 26 in breadth.

This subject represents Diana accompanied by her Nymphs, who disarm Cupid while asleep. A composition of twelve figures, forming different groups, as varied as they are agreeable; the figures are graceful, and are relieved by a beautiful background landscape. It would be difficult to offer to the amateurs a more captivating picture, either for the bright colouring or the high finishing, which is so much admired in this master's works. No. 143 of Bryan's catalogue. Sir Simon Clarke, Bart.—300 guineas.

2. Albano—painted on copper—14½ inches high by 18½ broad.

Another picture in a more severe style but still graceful, representing the Virgin holding the sleeping Infant Jesus; behind this group are two angels, one of them with clasped hands in token of admiration. No. 83 of Bryan's catalogue. George Hibbert, Esq.

8. Nicholas Berghem—painted on canvas —31 inches by 25.

A rich landscape representing a mountainous and rugged country, in the centre of which is a lake that falls in a cascade over picturesque rocks. The foreground is enriched with all the attributes to such a scene, in which a number of villagers and cattle of various kinds are seen, and, among these, a woman standing near a cow, giving orders to a young man who is sitting down by a copper milk-can. The works of Berghem rank high among the Dutch masters. A flowing spirited touch, with a transparency of colouring, are among the charms which his pictures disclose to the connoisseur.

The celebrity of the above picture is authenticated in the life of the master, and in the description of the magnificent *cabinet de Presle*, where it

was for many years. No. 129 of Bryan's catalogue. George Hibbert, Esq.—300 guineas.

9. Nicholas Berghem—painted on wood—16½ inches by 13.

This picture, which is of a striking effect, is painted with a firm, and, at the same time, a light and beautiful handling. In the middle ground are some fine ruins, adjoining a bridge, which passes over a cascade; on the left two villagers are conversing together, and near them are three cows and a goat. The distance is relieved by the happy effect of a clear and beautifully-clouded sky. No. 72 of Bryan's catalogue. This picture was valued at 300 guineas, and is now in the possession of Sir Simon Clarke, Bart.

10. Berghem — painted on wood — 11½ inches by 9.

A small picture, highly finished, with the effect of a fine summer's evening. It represents a landscape which is richly wooded: the foreground is occupied by a shepherd who is conducting two beautiful cows and a goat. This picture was formerly in the possession of George Hibbert, Esq., and now belongs to Sir James Erskine, Bart.

11. The Companion.

Under an arch, formed by rocks, a female is seen seated on an ass, conversing with a shepherd

who drives two cows and a sheep. This beautiful picture is of the same high finishing as the preceding. It was one of those selected by Mr. Hibbert, and was afterwards in the possession of Richard Creed, Esq.

These two pictures are Nos. 58 and 59 of Bryan's catalogue. Valued at 300 guineas.

12. Berghem — painted on canvas — 18 inches by 30.

The subject of this picture is a stag-hunt, in a rich landscape, indicating the entrance of a forest.

On the left are several horsemen hunting on the dogs in pursuit of a stag and doe, which are shot at by one of the sportsmen. The foreground is enriched with trees, the foliage of which is admirably relieved by a clear and brilliant sky. This picture, which is of a spirited and light touch, formed part of the valuable collection of Heer Subling of Amsterdam. At the sale of Robit it was sold for 2714 francs, and is No. 97 of Bryan's catalogue.

13. Jean Both—painted on canvas—27½ inches by 24.

A beautiful mountainous landscape intersected by different roads, where, to the right and left, large masses of trees are beautifully interspersed among the rocks.

The foreground, of a vigorous tone of colouring, is enriched by waterfalls, which lose themselves among the brambles and plants. Several figures, naturally distributed, contribute to form a beautiful whole, and with justice does Both hold a high rank in this style of landscape, of which this picture is a distinguished example, as well from its warm and vigorous execution as from the elegance of touch which it displays It was purchased at Robit's sale for 4400 francs, and stands 76 in Bryan's catalogue.

14. Backhuysen — painted on canvas—22 inches by 15.

A sea-storm, with an effect of dark weather. In the centre of this picture three sailors navigate a little sloop, and on the left there is a large rock with two young trees slightly leafed. On the opposite side another boat carrying a sail, with a fisherman in it, is covered by a half tent, which gives great effect to the perspective. This is one of the works of Backhuysen which is of the finest class; the figures and all the details are executed in the highest perfection. It was sold, at the sale of Robit, for 3040 francs, and is No. 46 in Bryan's catalogue.

15. Annibal Carracci—painted on canvas —38 inches by 70.

This picture is one of the most learned studies of the master. It represents the dead Christ extended on a sheet, the head supported on a stone. It is painted with great energy of style, and, in the design and anatomy of the figure, is a perfect representation of nature. It is No. 9 of Bryan's catalogue.

16. Ludovico Carracci—painted on copper —18 inches by 12.

Christ carried to the tomb. A composition of nine figures represented in a dark and solemn landscape. In the foreground, on the left, the Magdalen is represented on her knees, absorbed in the most profound grief, while the body of our Saviour is carried to the grave by St. John and St. Joseph, who form the principal group of this composition.

Easel pictures, by this master, are very rare, and the above is one of those subjects in which this great painter has developed all his talents. It was sold at Robit's sale for 2000 francs, and is No. 150 in Bryan's catalogue.

17. L. Carracci—painted on canvas—69 inches by 55.

Another picture of fine character, representing Apollo, who prepares to inflict on Marsyas the punishment of his presumption. The two figures,

as large as life, are represented in a fine landscape. Apollo, clothed with a red drapery, holds in one hand the instrument of his vengeance, while he leans the other on the body of Marsyas. A Pan's pipe and violin form the accessories in the foreground. Sold at Robit's sale for 2120 francs, and is No. 1 of Bryan's catalogue.

18. Paul Veronese—painted on canvas—60 inches by 48.

A young nymph half seated on the knee of a young satyr, who holds her hands, and looks with attention at a sleeping Cupid who is in the foreground and on the left of the composition. A red drapery relieves the fresh carnations of the nymph, which are finely contrasted with the vigorous effect of half-tint in which the satyr is painted. This graceful picture possesses the finest handling of the master. It is 33 of Bryan's catalogue, and was sold for 1304 francs at Robit's sale.

19. Paul Veronese—painted on canvas—41 inches by 44.

Half-length figures, as large as life, representing the Virgin, Infant Jesus, St. John, and St. Catharine. 41 of Bryan's catalogue.

20. Albert Cuyp—painted on canvas—40 inches by 49½.

A picturesque point of view on the borders of the Meuse. On the left is a rising ground covered with verdure, where some beautiful cows are in various attitudes, the most attractive of which is one that a female is milking. An extent of river on the right, enlivened by several fishing boats and other vessels with their sails, contributes to produce the most admirable effect, while the subject itself is treated with a fine and judicious perspective. The details of this picture astonish by the boldness of the execution. The background is relieved by a fine clouded sky, touched with infinite art, and there is a sunshine in the picture itself which produces the most brilliant and magical effect. It may truly be considered as a chef-d'œuvre of the master. Sir Simon Clarke, 1000 guineas. It is 56 in Bryan's catalogue.

29. Albert Cuyp—painted on wood—20 inches by 17.

View on the Meuse by moonlight. On the left a cluster of trees is opposed to a mass of rocks, on the summit of which are some buildings. On the left several vessels with their sails are perceived in the foreground, as also some fishing boats, forming a rich accompaniment to this very striking piece, which is one of those varieties of composition that this master has treated with great truth

and success. Sir Simon Clarke, 300 guiness. No. 70 of Bryan's catalogue.

33. Sir A. Vandyke—painted on canvas—52 inches by 42.

A striking portrait, the learned and energetic touch of which produces the illusion of nature. Near an architectural colonnade is seen a man of florid complexion, dressed in black, and apparently of high rank. The landscape is illuminated by a brilliant sun, which pervades all parts of the subject, and the picture itself is painted in the clear manner of Rubens. It was formerly in the collection of Lassé, and afterwards in the gallery of Le Brun. Sold at Robit's sale for 3766 francs. No. 68 in Bryan's catalogue.

34. Vandyke—painted on canvas—57 inches by 48.

The Virgin in glory, holding the infant Jesus, is standing on a globe, while two angels on the right and left, each holding musical instruments, contribute to render this composition rich and striking.

It was considered, in the cabinet of Presle, as one of the most distinguished compositions of Vandyke. Sold at Robit's sale for 3206 francs. No. 54 of Bryan's catalogue.

35. Vandyke — painted on canvas — 94 inches by 66.

A grand and beautiful composition, representing the Genius of War, accompanied by several Cupids, playing with some armour and other military trophies. The principal figure is a young man with wings holding a bow, his head three-quarters turned, with a stern look. He is seated near a cannon on which are grouped various flags, and a Cupid has on his head a wreath of victory. This grandly designed picture is of the finest penciling, with a free and decided touch, and has with justice been esteemed by connoisseurs as one of the fine productions of this master. It was sold at Robit's sale for 1383 francs, and is No. 19 in Bryan's catalogue. It was, at an after-period, purchased at a public sale, at Mr. Philips's, in Bond-street, for the Marquis of Stafford.

36. Vandyke — painted on canvas — 42 inches by 30.

Portrait of the Earl of Arundel. He is seated in a graceful position, and is dressed in black; in one hand he holds the medal of an order with which he is decorated, and in the other a roll of paper. A corner of the landscape to the right, and a rich drapery to the left of the spectator, form the

accessory which contribute to give effect to one of the finest works of this master.

This picture was formerly in the Orleans gallery. It was purchased by the Duke of Bridgewater for 500 guineas, and is No. 92 of Bryan's catalogue.

43. Claude Lorrain—painted on canvas—37 inches by 28.

An open marine view with the effect of a setting sun. The rays of light strike the water and are reflected in a manner which creates an illusion. Several ships are seen in the roads, and on the left two trees lightly and admirably leafed appear on a rising ground near a port, which is indicated by its fortifications. The opposite side is occupied by the remains of a colonnade or ancient palace, where some figures are seen apparently admiring this fine view. This beautiful picture is interesting in all its details, and on a smaller scale reminds us of the famous picture of the Duc de Bouillon's collection by the same master. It comes from the rich collection of Bandeville. It is 135 of Bryan's catalogue, and was valued to Sir Simon Clarke at 1200 guineas, in whose collection it now is.

44. Claude Lorrain—painted on canvas—24 inches by 34.

A landscape. Shepherds and nymphs are here

represented in the foreground with a group of cattle. This picture, although of an inferior class of the master to the preceding one, still possesses several characteristic marks of his pleasing and elegant pencil. No. 81 in Bryan's catalogue.

46. Van Huysum—painted on wood—30 inches by 22.

This picture ranks among the first in this style of art. It represents a group of flowers of the finest choice judiciously placed in a vase of burnt earth, ornamented with basso-relievos of children at play. It was sold at Robit's sale for 4218 francs, and is No. 46 of Bryan's catalogue.

52. Karel Du Jardin—painted on canvas—about 12 inches by 14.

This beautiful landscape, indicative of a fine summer's morning, represents an assemblage of animals in various positions, happily grouped together on a verdant foreground. A large tree, admirably leafed, spreads its cool shadow over these objects, and produces a half-tint, which is wonderfully intermingled with the rays of the sun. At a little distance to the right are three sheep, two goats, two rams, and an ass, and among the trees a beautiful red cow is seen standing, the execution of which must attract the notice of every connoisseur. The left is occupied by a rich

rising ground, on the summit of which are several buildings ornamented with trees: at the foot of these the artist has placed a female asleep, while a shepherd is amusing himself by making his dog dance.

A clear and serene sky, by its brilliant opposition, relieves all these objects in the most happy and agreeable manner, and renders this delightful picture one of the most rare and esteemed of all this scarce master's works. It has always been considered as a *chef-d'œuvre* of art. It is No. 31 of Bryan's catalogue; was sold at the public sale of Robit for 9560 francs, and was valued to Sir S. Clarke, in whose collection it now is, at 700 guineas.

53. Karel Du Jardin—painted on wood—13 inches by 11.

This landscape represents a warm summer's evening, with the view of a meadow in which two beautiful cows are standing. One of these is red, the other white; the latter of which faces the spectator, and is admirably fore-shortened. Towards the left, a young shepherd is leaning against an old tree, and amusing himself by cutting the branches with a small knife. This piece, in which the sun produces a perfect illusion, offers an opportunity to the amateur of admiring one of the

works of this master, which are painted in his most sunny and luminous manner. It was sold at Robit's sale for 5220 francs, and is No. 77 of Bryan's catalogue.

60. Murillo—painted on canvas—60 inches by 48.

Two pictures of the first class, and of such perfection that they have been generally cited as among the principal monuments of painting, not only from the graceful manner in which they are executed, but from that magical tone of colouring which they so eminently possess.

One of these represents the GOOD SHEPHERD, the other is ST. JOHN. The first of these is a truly celestial figure, and is standing with his eyes turned towards heaven, his chin resting on his right hand, and the other holding a crook, while two sheep finely designed form most interesting accessories to the subject.

The second picture, equally fine in the execution, and possessing great force of colouring, represents ST. JOHN standing caressing his sheep. The beautiful background landscape contributes to relieve the figures in the most happy manner. These *chefs-d'œuvre* of Murillo, which have ever attracted the notice of all amateurs, are from the Presle collection, where they remained 25 years, previous to which they were in the

Palais de Lassay. These pictures are Nos. 13 and 27 in Bryan's catalogue. They were valued to Sir Simon Clarke at 4000 guineas; and they have always been considered by connoisseurs as the principal ornaments of his fine collection at Oakhill.

61. Murillo—painted on canvas—86 inches by 66.

The MARRIAGE OF CANA. The principal figures in this fine picture are the Virgin and Jesus, who are placed in the foreground at the corner of the table at the time of the miracle, while the background is occupied by the married couple and numerous guests.

This picture is composed of 22 figures, seen by a silvery light, which sheds a harmonious effect on the composition. It has always been considered as one of the most important which was known in France previous to the revolution. It was formerly in the cabinet de Julienne, and lastly came from the Presle collection.

This picture is No. 20 of Bryan's catalogue: it was valued to George Hibbert, Esq. at 1200 guineas, and is now in his collection.

62. Murillo—painted on canvas—64 inches by 46.

ST. JOHN THE EVANGELIST, represented as

large as life, sitting, and leaning on a stone. In his left hand is an open book, and his expressive look towards heaven announces one of those moments when he is inspired by divine grace. This fine character is draped in a grand style, and presents to the amateur a work worthy of the celebrity of its author, who has always been justly ranked with the first painters, for the beauty of his penciling, the freshness of his colouring, and his admirable design and expression. It is 74 in Bryan's catalogue.

68. Gabriel Metzu—painted on canvas—31 inches by 25.

The interior of a bedroom, in the centre of which a lady is seen habited in a red body and white satin petticoat embroidered with gold; she is standing, while a servant, holding an ewer and silver basin, pours water on her hands: on the right is a man dressed in black, holding his hat, and who appears to approach unseen, except by a little dog who barks at him.

The figures in this picture are of a proportion of 15 or 16 inches, and are of admirable execution. The back ground is occupied by a bed of red stuff, a dressing-table with the necessary articles, and a brass lustre.

This picture may be considered as one of the

finest specimens of the master, and formerly ornamented the cabinets of Choiseul, and Randon de Boisset. It was sold at the sale of Robit's pictures in Paris, for 7920 francs, and passed into the collection of William Smith, Esq. M.P.

69. Gabriel Metzu—painted on canvas—21 inches by 22.

This picture represents three persons in the interior of an apartment in Holland, preparing for a concert. In the middle of the chamber is a beautiful woman in a yellow silk gown, sitting with her left hand on a lute placed with the music on a table covered with a Turkey carpet; she presents with her right hand a paper to a personage dressed with a turban and red feathers: this person, apparently of distinction, is leaning against an open window, from which the subject receives the light. On the left and in front also near the table, a man dressed in black tunes his violoncello, while in the back ground a servant enters with refreshments. Numerous details, ably distributed throughout the picture, contribute to the richness and interest of this composition, which comes from one of the finest collections in Holland, where it was always considered to represent the portraits of the painter himself, his wife, and Jan Stein.

It was sold at Robit's sale for the sum of 4500 francs. It is No. 78 of Bryan's catalogue, and is now again in Paris.

70. G. Metzu—painted on wood—13½ inches by 11.

Le Corset bleu. In the interior of an apartment a young lady is sitting, and is opening a music book. She is dressed in a bedgown of blue velvet trimmed with ermine; over a petticoat of white satin ornamented with gold lace. This young person, of a clear complexion, is near a table covered with a Turkey carpet, on the other side of which a man of a serious character is standing tuning a guitar, and appears preparing to give a lesson in music. A beautiful spaniel dog in the foreground forms a pleasing addition to the subject, while a silvery tone of colouring, sustained by the most perfect effect of *clair-obscure*, joined to a vast suavity of pencilling, and a truth of expression, render this picture one of the most distinguished productions of this able painter. It may indeed be added that it has been generally considered to be the *chef-d'œuvre* of Metzu, and is known by the name of *Le Corset bleu.*

This picture, which is No. 23 in Bryan's catalogue, was sold at Robit's sale for 8512 francs.

It was valued to Mr. Hibbert, in whose collection it now is, at 700 guineas.

71. Gabriel Metzu—13 inches by 11.

Le Corset rouge. In the interior of an apartment and near a large window, a pretty woman is seated at a table, where a child is amusing itself modelling in stucco, and she is caressing a little spaniel dog, which she seems to regard with pleasure.

This elegant figure is habited in a dressing-gown of purple velvet trimmed with ermine, and a silk petticoat. It has been considered as a companion to the preceding, and is known by the title of *Le Corset rouge.* This picture is now in the collection of Sir Simon Clarke, to whom it was valued at 400 guineas. It is No. 16 of Bryan's catalogue.

76. Adrian Van Ostade—painted on wood —15 inches by 14.

A party of Dutch sailors, enjoying the fresh air at the door of a house which is surrounded with trees. A man of a florid complexion, sitting in a natural position, is waiting for a glass of beer, which his wife pours out to him. Another figure, a child, and various accessaries to the composition, render this little picture one of those harmonious productions for which this fine colourist is so celebrated.

It is No. 57 of Bryan's catalogue, and was valued to Sir S. Clarke, at 250 guineas.

77. Adrian Ostade—painted on wood—9½ inches by 8½.

A little picture of the finest quality of Ostade, representing a lawyer in his study sitting at his desk, reading a paper with great attention. A cap of green velvet is on his head, under which his white locks are seen. No. 67 of Bryan's catalogue. It was sold at Robit's sale for 1781 francs.

79. Isaac Van Ostade—15 inches by 11.

This picture represents a cottage, where a villager, leaning on his door, converses with a traveller, who is clothed in a violet-coloured coat, with a budget on his back; to his belt is attached a leather bag, and a case-knife is hanging to his side by a small chain. On the left is a woman seated with a child, who seems to pay attention to the conversation. A dog, a reel, and an old hat form the details of this picturesque subject, while a woody landscape, and a cottage covered with branches of trees, form the right side of this picture, which is truly a *chef-d'œuvre* for its force and harmony. It comes from the collection of Merle. It is 42 of Bryan's catalogue, was valued to Mr. Hibbert at 250 guineas, and is now in the fine collection of W. Wells, Esq. of Redleaf.

80. Isaac Van Ostade—painted on wood—17 inches by 13.

This picture, of a magical effect of clair-obscure, is celebrated among the works of this school. It represents a view of several rustic cottages in the centre of a village, in the middle of which there is a well covered with branches of trees. The foreground is enriched by a number of villagers, some of whom are playing at bowls:—the more we study the various characters of these persons, the more we admire the powers of the painter, and render justice to his fascinating art.—No. 6 of Bryan's catalogue, was sold at Robit's sale for 4516 francs, and is now in the collection of Mr. Hibbert.

88. Nicholas Poussin—painted on canvas—48 inches by 36.

The Holy Family, in a fine Italian landscape, enriched with buildings and architectural ruins.

The Virgin, who is in the centre of this composition, is represented in a noble attitude holding her son, whose feet she has just washed. On one side is St. Joseph and St. Elizabeth, and on the other are four angels who attend them. The young St. John also contributes to add interest to this group.

This picture is painted in a rich and powerful manner. It is No. 22 of Bryan's catalogue, and

was valued to Mr. Hibbert, into whose collection it passed, at 1200 guineas. It was afterwards sold to Lord Radstock.

89. N. Poussin—painted on canvas—38 inches by 56.

Venus presenting the arms to Æneas.

The goddess is represented at the moment of appearing to the warrior, and carries to him the arms forged for him by Vulcan. She is accompanied by several beautiful allegorical figures, as relative to the subject, which are painted in the finest and most elegant style of this highly classical master. The present may be regarded as one of his capital works. It is No. 15 of Bryan's catalogue, and was valued to Sir S. Clarke at 1200 guineas.

90. N. Poussin—painted on canvas—39 inches by 58.

The subject of this picture is Bathsheba going into the bath. She is represented as a beautiful woman with her attendants, who are taking off her drapery in a manner to gratify the curiosity of King David, who is seen at a little distance leaning on the balustrade of his palace.

The foreground is enriched with various accessary details connected with the subject. It is

No. 8 of Bryan's catalogue, and was purchased at Robit's sale for 5331 francs.

91. N. Poussin—painted on canvas—56 inches by 38.

A Landscape, with St. John. This picture is composed in the great style of this master. On the left, a rising ground with ruins and aqueducts formed among rocks, and interspersed with large trees, constitute a leading feature in the composition. In the second distance the remains of some beautiful monuments, also surrounded with trees, are relieved by a high mountain which is washed by a river. The foreground of this striking picture is ornamented with various ruins of pillars and pedestals, near which a philosopher is meditating over his writings. This production may be classed among the best works of Poussin in this department of art. It is No. 29 of Bryan's catalogue, and was valued to Sir S. Clarke at 1000 guineas.

100. Guido Reni—painted on canvas—48 inches by 36.

The repentant Magdalen is represented sitting under a kind of vault, where she is seen in full face, the eyes raised to heaven with the expression of the most sincere repentance; the right hand is spread on her breast, a quantity of fair hair falls negligently

on her shoulders, partly covered with a yellow robe, and a blue mantle lightly draped, which contributes by its strong opposition to relieve her left arm, which is bare. On the same side and in the back ground, a vase of perfumes is placed on a pedestal, the attribute which generally accompanies this character.

This picture was valued to Sir S. Clarke at 650 guineas. It is 138 of Bryan's catalogue.

106. Rubens — painted on canvas—60 inches by 50.

The Holy Family, a composition of four figures.

The Virgin is represented as a beautiful woman sitting in the middle of the picture, holding her son, whose feet she has just washed in a basin. The infant, of a clear complexion, has his head leaning on the breast of his mother, and smiles on an angel who offers him a basket of fruit. A forcibly coloured landscape terminates the view on the right. St. Joseph on the opposite side is seen in an attitude of admiration: this character, which is richly draped, gives to the subject a marked contrast, and produces a fine and rich effect.

This picture was painted by Rubens for Monsieur Gronin. It passed afterwards into the collection of Presle.

This picture was valued to Sir S. Clarke, in

whose collection it now is, at 1200 guineas. It is 39 in Bryan's catalogue.

110. Rubens—painted on wood—25 inches by 21.

A study of the richest colouring, representing his first wife, Helena Foreman. This beautiful figure is seen three quarters, the head a little inclined, and is dressed in a tunic of blue velvet on a silver body embroidered with gold. This admirable production is worthy of a place among the finest portraits of this master.

Valued to Sir S. Clarke at 200 guineas.—No. 142 of Bryan's catalogue.

116. Rembrandt—painted on canvas—23 inches by 31.

The tribute money. This composition of sixteen figures, of which twelve form the principal group in the centre of the picture, exhibits a distinguished personage richly clothed, who presents to Jesus Christ a piece of money, and to whom the latter appears to speak these words, recorded in the Scriptures, " Render to Cæsar the things that are Cæsar's, and to God the things that are God's." All the expressive and varied characters here represented are relieved with vigour by the architecture of the back ground, which is indicative of the interior of a temple.

This fine picture is one of those rare productions of this great colourist, which possesses in so high a degree that magic of clair-obscure which always astonishes in his works, and in the execution of which he has displayed so much science and a true knowledge of his art.

Valued to Sir S. Clarke at 800 guineas.—No. 153 of Bryan's catalogue.

117. Rembrandt—painted on canvas—45 inches by 39.

Another picture of marked character, and of a force of colouring worthy of the first galleries.

It represents the portrait of Rembrandt in a military dress, known under the title of the Standard Bearer. It comes from the gallery of Verhulst of Brussels, and is No. 26 in the catalogue of Le Brun.

It was valued to Sir S. Clarke at 500 guineas, and is 145 of Bryan's catalogue.

118. Rembrandt—companion to the foregoing.

A beautiful woman, half-length, as large as life. She is represented in profile, in the ancient dress of the people of Guelders. The head is covered with a large hat of red stuff, ornamented with a feather—her hands are crossed before her;

and it is a picture full of colour, with a powerful manner of penciling. Valued to Sir S. Clarke at 200 guineas.—No. 152 of Bryan's catalogue.

119. Rembrandt—painted on canvas—38 inches by 32.

The portrait of a warrior, a half-length. This figure is in the act of buckling on his armour. The character is full of expression, and the picture possesses that learned and energetic manner of execution which marks the greatest colourist of the Dutch school. This and the following are from the celebrated cabinet of Guiffre.

It stands No. 170 of Bryan's catalogue, and was valued to Mr. Hibbert at 500 guineas.

120. Rembrandt—Companion to the preceding.

Another striking picture, which also approaches a true representation of nature. It represents the portrait of a villager of North Holland, leaning at a window, and is painted with great force and effect. It is No. 163 of Bryan's catalogue, and was valued to Mr. Hibbert at 500 guineas.

149. David Teniers, junior—28 inches by 16.

The view of an open country in the neighbour-

hood of a monastery, which is relieved by a clear and brilliant sky. On the left and at a distance, a tile-kiln with all its relative details occupies the foreground of the picture, and produces a fine effect.

It possesses all the characteristic marks of nature :—the small figures are touched with a spirit and facility seldom equalled in this style of painting. It cost 4520 francs at the sale of Robit, and is 167 of Bryan's catalogue.

150. David Teniers—painted on wood—18 inches by 13.

The interior of an *estaminet*, or smoking chamber. On the right are four persons smoking; in the second distance are several other persons seen in another apartment. This picture, of a small size, forms a pleasing variety in this collection, and is in the finest style of D. Teniers.

It cost 3892 francs at Robit's sale, and is 63 in Bryan's catalogue.

163. William Vanden Velde—painted on canvas—36 inches by 48.

This fine picture represents a great extent of sea on the side of the Texel, and appears to commemorate some *fête* of the Dutch states. Among the most distinguished ships in this grand com-

position, are several on board of which are some persons of magisterial rank.

Whatever a marine landscape can present of interest, in fine execution and penciling, is carried to the highest perfection in this work. The ships and boats are relieved by a clear sky, indicative of a perfect calm.

Purchased at Robit's for 3200 francs, and is No. 114 of Bryan's catalogue.

In this collection there were six pictures by Philip Wouvermans; one of which was the famous picture of *Le Marché au Chevaux*, which was sold at the sale for 16,000 francs, and is now in the select collection formed by the late Duc de Berri, at l'Elysée Bourbon. There were four pictures by Wouvermans, in the exhibition made of Mr. Bryan's pictures in 1802; but as names only are given in that catalogue, it is difficult to identify them with those of Robit's collection.

The catalogue of pictures exhibited at Mr. Bryan's Gallery, and at the Old Academy Room in Pall Mall, in 1801 and 1802, which was composed of the pictures of Robit's collection, and (as there stated) of pictures from other DISTINGUISHED CABINETS, for sale by private contract, is here given as a catalogue of reference, which, from containing so many fine pictures, may be of utility, as well as curious to many.—It runs as follows:—

BRYAN'S CATALOGUE

OF

ROBIT'S COLLECTION,

AND OF

PICTURES

FROM OTHER DISTINGUISHED CABINETS,

1801, 1802.

Guineas

1. Ludov. Caracci.—Apollo and Marsyas .
2. Rubens.—Portrait of a Lady and Child .
3. Gaspar Poussin.—A Landscape . .
4. Adrian Ostade.—Dutch Boors regaling .
5. Guido.—Herodias . . . .
6. Isaac Ostade.—Peasants playing at Bowls
7. Rubens.—Psyche taken up into Heaven .
8. Nicolo Poussin.—David and Bathsheba .
9. An. Caracci.—Descent from the Cross .
10. Adrian Vandevelde.—Landscape and Cattle
11. Ditto.—Ditto, companion . .
12. Nicolo Poussin.—Cleopatra . .
13. Murillo.—The Good Shepherd .
14. Ago. Caracci.—Madonna, Infant Christ, and St. Elizabeth . . . .
15. Nicolo Poussin.—Venus presenting the Arms to Æneas . . . . .
16. Gabriel Metzu.—A Lady caressing a Spaniel, called *le Corset Rouge* . . .
17. Gaspar Poussin.—Landscape
18. Ditto.—Ditto, companion . .
19. Vandyke.—The Genius of War . .
20. Murillo.—The Marriage of Cana .

Guineas

21. P. VERONESE.—Holy Family, with St. Catharine . . .
22. NICOLO POUSSIN.—The Holy Family .
23. METZU —Interior of an Apartment, called *le Corset Bleu* . . . .
24. GASPAR POUSSIN.—Landscape . .
25. DITTO.—Ditto, companion . . .
26. TITIAN.—Portrait of a Venetian Nobleman
27. MURILLO.—St. John and the Lamb, companion to No. 13 . . .
28. PALMA.—Madonna, Infant Christ, and St. John . . . . .
29. NICOLO POUSSIN.—Landscape, with St. John
30. ALBANO.—The Vision of St. Francis .
31. KAREL DU JARDIN.—Landscape with Cattle
32. WYNANTS.—Landscape . . .
33. P. VERONESE.—Nymph and Satyr .
34. NICOLO POUSSIN.—Christ curing the Blind
35. VANDERWERF.—Bathsheba . .
36. N. BERCHEM.—Winter . .
37. CORN. DUSART.—Interior of a Dutch Cottage
38. P. VERONESE.—The Centurion before Christ
39. P. P. RUBENS.—The Holy Family .
40. D. VAN TOL.—The Trictrac Players .
41. TITIAN.—Europa . . . .
42. ISAAC OSTADE.—Peasants at the Door of a Cottage . . . . .
43. F. BOL.—Abraham and Isaac . .
44. SEB. BOURDON.—The Finding of Moses .
45. G. TERBURG.—Lady reading a Letter .
46. BACKHUYSEN.—A Fresh Breeze . .
47. G. TERBURG.—Lady drinking a Glass of Wine
48. TITIAN.—A Portrait . . .

Guineas

49. RUYSDAEL.—Landscape, with a Water Fall
50. PH. WOUVERMANS.—Landscape, with Figures Hawking . . . . .
51. WYNANTS.—Landscape, with Figures by A. Vandevelde . . . .
52. PH. WOUVERMANS.—An Encampment .
53. LUCA GIORDANO.—The Nativity . .
54. VANDYKE.—The Virgin, Infant Christ, and Angels . . . . .
55. TITIAN.—Portrait of a Lady . .
56. A. CUYP.—Cattle on the Bank of a River .
57. A. OSTADE.—Dutch Peasants regaling .
58. N. BERCHEM.—Landscape, with Cattle .
59. DITTO.—Ditto . . . .
60. A. VERONESE.—Adam and Eve (engraved at Paris) . . . . .
61. WYNANTS.—Landscape Figure, by Lingelback
62. SCHALKEN.—Lady with a Lemon . .
63. D. TENIERS.—Flemish Peasants regaling .
64. DITTO.—Ditto, companion . .
65. G. DOW.—An old Woman holding a Candle
66. L. BACKHUYSEN.—A Fresh Breeze .
67. A. OSTADE.—A Lawyer in his Study .
68. VANDYKE.—A Portrait (engraved) .
69. CARACCI and BRILL.—Diana and Acteon .
70. A. CUYP.—Moonlight . . .
71. A. VERONESE.—An Allegory . .
72. N. BERCHEM.—Landscape, Ruins and Cattle
73. ALBANO.—St. John preaching . .
74. MURILLO.—St. John . . .
75. GUIDO CAGNACCI.—Andromeda . .
76. BOTH.—Landscape . . .
77. KAREL DU JARDIN.—Landscape and Cattle

Guineas

78. METZU.—A Musical Party . .
79. REMBRANDT.—A Horse . . .
80. TITIAN.—A Portrait . .
81. CLAUDE.—Landscape . .
82. MAD. GERARD.—A Lady holding a Letter
83. ALBANO.—Virgin and Infant Christ, with Angels . . . . .
84. C. DUSART.—Peasants at the Door of a Cottage . . . . .
85. SWANEVELT.—A Landscape . .
86. MURILLO.—St. John . . .
87. A. CUYP.—Portrait of himself . .
88. RUYSDAEL.—Landscape . , .
89. PHILIPO LAURI.—The Baptism of Christ .
90. DITTO.—The Communion of the Magdalen
91. MIERIS.—The Fruit Shop . .
92. VANDYKE.—Portrait of the Earl of Arundel
93. PHILIPO LAURI.—Angel and Child .
94. SCHOOL OF CORREGGIO.—Cupid and Psyche
95. TENIERS.—The Card Players . .
96. TITIAN.—The Marriage of St. Catharine .
97. BERCHEM.—A Stag Hunt . . .
98. SCHOOL OF ALBANO.—Cupid and Psyche .
99. LE NAIN.—A Corps de Garde . .
100. MURILLO.—Ecce Homo . .
101. MOLA.—The Magdalen in the Desert .
102. TITIAN.—The Virgin, Infant Christ, St. John, and St. Catharine . . .
103. NICOLO POUSSIN.—Apollo giving the Cup of Immortality to Anacreon . . .
104. ALBANO.—Angels in the Clouds . .
105. VALENTINE.—Susanna before Samuel .
106. GUIDO.—Madonna and Infant Christ .

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107. D. Maes.—Interior of a Dutch Apartment .
108. P. D. Champagne.—Portrait of Descartes
109. Van Eckout.—St. Peter and St. John curing the Lame . . . . .
110. Gio de Bellino.—Portrait of a Venetian Nobleman . . . . .
111. Vernet.—*Les Bagneuses* (engraved) .
112. Fra. Bartolomeo.—The Holy Family .
113. Berchem. — Landscape, with Figures and Cattle . . . . .
114. W. Vandevelde.—A Calm . .
115. Cuyp.—Study of Sheep . . .
116. Greuze.—A Head . . .
117. Ditto.—Ditto . . . .

The following Pictures, commencing with No. 118, *are to be seen at the Old Academy Room, No.* 118, *Pall Mall.*

118. Le Sueur.—The Adoration of the Shepherds
119. Van Tol.—The Dentist . . .
120. Ditto.—The Fortune-Teller . .
121. Moucheron.—A Landscape . .
122. A. Veronese.—The Adulteress before Christ
123. Vanderneer.—Moonlight . .
124. Nicolo Poussin.—Bacchus and Ariadne
125. Backhuysen.—A Fresh Breeze .
126. Sal. Rosa.—A Landscape . .
127. Moucheron.—A Landscape, Figures by A. Vandevelde . . . . .
128. Rotenhamer.—Diana and Nymphs .
129. Berchem. — An Italian Landscape, with Figures and Cattle . . .

Guineas

130. GUIDO.—St. Sebastian . . .
131. RACHEL RUYSCH.—A Flower Piece .
132. GIORGIONE. — A Portrait of the Duke de Sforza . . . . .
133. P. VERONESE.—The Baptism of Christ .
134. RUBENS.—Venus and Adonis . .
135. CLAUDE.—A Seaport . . .
136. CORREGGIO.—A Study for a Ceiling .
137. REMBRANDT.—The Angel and Tobit .
138. GUIDO.—The Magdalen . . .
139. VAN HUYSUM.—A Flower Piece . .
140. P. DA CORTONA.—The Stoning of St. Stephen
141. A. VANDEVELDE.—A Landscape, Figures and Cattle . . . . .
142. RUBENS.—Helena Forman . .
143. ALBANO.—Diana disarming Cupid .
144. SAL. ROSA.—A View of the Sea Coast .
145. REMBRANDT.—The Standard Bearer .
146. SORG.—A Dutch Merry-making . .
147. P. NEEFS.—Interior of a Church . .
148. DITTO.—Ditto . . . .
149. SCHALKEN.—Man with a Glass of Wine .
150. ANNIBAL CARACCI.—Dead Christ .
151. NICOLO POUSSIN.—Landscape with Diogenes
152. REMBRANDT.—Portrait of a Lady .
153. DITTO.—The Tribute Money . .
154. A. VANDEVELDE.—Landscape with Cattle
155. MIERIS.—The Water Doctor . .
156. WOUVERMANS.—Landscape with Horses .
157. P. DE HOOGE.—A Dutch Repast . .
158. SAL. ROSA. — Landscape (called the Sooth-sayers) . . . . .
159. GUERCINO.—St. John . . .

Guineas

160. WOUVERMANS.—An Encampment .
161. BAROCCIO.—The Holy Family . .
162. GASPAR POUSSIN.—A Landscape .
163. REMBRANDT.—Portrait of a Woman .
164. P. BRILL. — Landscape, with Figures by Caracci . . . . .
165. N. LA LOIR.—The Virgin, Child, and St. John . . . . .
166. JORDAENS.—Susanna and Elders .
167. TENIERS.—A Landscape and Figures .
168. DITTO.—Ditto, Companion . .
169. VALENTINE.—A Corps de Garde .
170. REMBRANDT.—Portrait of a Warrior .
171. J. OSTADE.—Dutch Peasants at the Door of an Inn . . . . .
172. GUIDO.—Painting crowned by Love .
173. NICOLO POUSSIN.—A Landscape .
174. REMBRANDT.—His own Portrait .
175. RUYSDAEL.—A Landscape, with a Waterfall
176. SIR ANTHONY MORE.—Portrait of a Spanish Nobleman . . . .
177. HUCHTENBURG.—A Battle . .
178. VANDERNEER.—Moonlight .
179. BOTH.—A Landscape . . .
180. VANDYKE.—The Virgin, Infant Christ, and St. John . . . . .
181. N. POUSSIN.—A Landscape . .
182. DE HEEM.—Fruit, &c. . . .
183. RUYSDAEL.—A Landscape . .
184. DITTO.—Ditto . . .
185. MIGNARD.—The Holy Family .
186. GREUZE.—A Head . . .

THE

COLLECTION

OF

SIR WILLIAM HAMILTON,

SOLD BY MR CHRISTIE,

MARCH 27, 1801.

ALTHOUGH the collection of Sir William Hamilton contained very few pictures of price or of consequence, yet it might be deemed unpardonable to pass over unnoticed a collection which belonged to so distinguished a connoisseur, in all objects connected with virtù. It is here therefore given in part, more as in reference to a name that has made a noise in the world, than the intrinsic merit or value of the pictures themselves; for like that of Mr. Strange, who was a long time resident at Venice, it was formed at a period before the capital works of the great masters were separated from the walls of those palaces which they had so long adorned, and when copies of these,

or works of a second-rate class only, could be procured.

Sir William Hamilton, it is well known, resided for many years at Naples, as British resident at that court, and he certainly had superior advantages of possessing whatever might be acquired at that period, when opportunities did present themselves. From his researches at Herculaneum he formed one of the most superb collections of Etruscan vases which has been brought to this country, which were afterwards purchased by Thomas Hope, Esq., through whose liberality they are now generally known to every lover of antiquity and of virtù; and he likewise collected a few fine antique marbles, which were transmitted to this country.

As the collection of Sir William Hamilton contained many inferior pictures, a recital of which would only tend to fill these pages, without being of any real utility to the amateur as objects to which reference is likely to be had; the last twenty-five articles only in the catalogue are here given, with the prices at which they sold in public sale, and the purchasers' names as affixed to each article in the marked catalogue.

CATALOGUE.

Guineas

50. Sir J. Reynolds.—His Original Bacchante, painted on panel. This picture has for many years met with the universal approbation of the Dilettanti in Italy, and was engraved before it went abroad. Chamberlayn 125

51. D. Teniers.—Landscape, with six Ducks,—on board. A charming little picture, from the collection of Prince Sacchi at Naples. Earl Gower 32

52. P. Wouvermans.—Fine Battle Piece. Williamson 27

53. Rubens.—Sketch on Panel, the Portrait of one of his Wives, the same that is painted at full length in a picture belonging to the Earl of Bute. This charming sketch was once in the collection of Sir Joshua Reynolds. Whitford 52

54. David Teniers.—Landscape, with a View of Antwerp in the distance, a Shepherd, Shepherdess, and Cattle. Painted with great spirit,—on panel. Coxe 65

55. Berghem.—One of his finest pictures, with Figures and Cattle. Painted at Rome; and the view taken from a spot out of the Porto Pio, where there is a hermitage, and the ruins of an ancient aqueduct. Hickman 190

56. Rembrandt.—His Mother, with the Bible on her knee. A clear light picture; it came from a celebrated collection at Paris. 49

Guineas

57. V. Dyck.—Sketch on panel, for his large picture of the Crucifixion at Antwerp, and certainly a more masterly performance does not exist. It was forty years ago in the collection of Sir Joshua Reynolds. Gordon 29

58. Murillo.—The Infant Christ, with a Cross in his left hand. This is a charming and most masterly picture. Fowler 33

59. Diego Velasquez.—Portrait of a Moorish Slave, that was in his service, and became a great painter. This masterly portrait came from the celebrated Baranello collection at Naples. Parkes 39

60. Vandyck.—The Martyrdom of St. Sebastian, shot to death with arrows, and two Angels grieving and assisting him. This is, perhaps, one of the best historical pictures he ever painted; the drawing is excellent, and the back ground is managed with wonderful art: it was probably painted soon after his return from Venice, when his mind was full of the ideas of the Venetian and Lombard schools 140

61. Solimeni.—Sleeping Girl, two Cupids flying over her, and drawing up a curtain, in order to let her feel the influence of the flame on the Altar of Love, of which she appeared to be already sensible. This has always been esteemed one of the most agreeable pictures of that master, who amassed by his profession at Naples an immense fortune. Broadhead 50

62. Andrea Vaccari.—St. Francis, Half Figure, with a Skull and Book. This picture is finely drawn, and excellent in the colouring. Andrea was one of the best of the Neapolitan school; but unfortunately for him, his merit was not properly noticed during

Guineas

his lifetime. This picture passed in a good collection at Naples for a Guido, but his monogram or mark is on it. General Campbell 26

63. Guido.—David, with the Head of Goliah,—half length. An excellent picture, and was bought at Bologna from a celebrated collection. Park 38

64. Giacomo Bassano.—Descent from the Cross. A repeated picture, but one of the finest colouring of that master: it came from the Laurenzano collection at Naples Coxe 28

65. Guido Cagnacci.—Lucretia. A most capital picture from the Baranello collection at Naples 41

66. Titian.—Portrait of a Man of the Barberini Family; the bees, the arms of the family, are on his sword. This well-preserved and capital portrait came from Spain to Naples. Seguire 60

67. Guido.—Cupid and Psyche. In his dark manner, in imitation of Caravaggio. This excellent picture was in the collection of the Prince Carignan at Turin, and of the Prince of Conti at Paris. Fowler 145

68. Leonardo da Vinci.—So called when in the Baranello collection. A very well finished (unknown) portrait, full of expression, and painted much in the style of Parmegiano. Simpson 19

69. Guido.—La Madonna del Rosario, with the Infant Jesus in the Clouds, and St. Lorenzo, St. Domenico, St. Francesco, and three female Saints at bottom,—painted on copper. This fine little picture came from a family at Bologna for whom it was painted. Coxe 27

70. Schidone.—The Virgin, with Infant Christ, St.

Guineas

John, and St. Joseph,—on panel. A true and fine picture of the master. Parker 16

71. Benvenuto Garofalo.—Holy Family in a Landscape. This is a charming and well-preserved picture of the master. It came from the Duke of Coscia's collection at Naples, and was by the Pope presented to Cardinal Coscia, his prime minister. Jaubert 61

72. Schidone.—The Virgin and St. Joseph teaching Christ to read,—on silver. A charming picture out of the Prince Francavilla's collection at Naples. Coxe 73

73. Raphael.—Small picture representing the Coronation of Charles the Sixth, as it is painted by Raphael's scholars in the last room of the Vatican. There is every reason to believe this to be original: others, painted on canvas in the same manner by Raphael in the other rooms of the Vatican, have been seen at Rome, particularly a very fine one that was in the possession of Mr. Jenkins, representing St. Peter in prison. Coxe 54

74. Parmegiano.—The Madonna and Bambino. A most capital picture of the master; it came to Naples from a celebrated collection at Madrid. Coxe 39

75. Leonardo da Vinci.—Laughing Boy, with a plaything in his Hand. Nothing surely can exceed the masterly execution of this picture; it has the correctness of Raphael's drawing, and the grace and softness of Correggio's pencil. 1300

There are two drawings after the same boy in the drawing-book of Leonardo, in the Ambrosian Library at Milan.

This picture was in the Arundel collection, and was inherited by Lady Betty Germaine, who left it in her will to the present proprietor. It was purchased at this sale for W. Beckford, Esq. of Fonthill, was lately sold at Fonthill by order of Mr. Farquhar, the purchaser of that fine estate; and was again purchased by Mr. Beckford, in whose collection it now is. This picture, by Leonardo da Vinci, was the only picture of note in the collection of Sir William Hamilton.

Sir William Hamilton was a most distinguished virtuoso, and a man to whom the world of art is greatly indebted for his researches after, and subsequent publication of, Grecian Antiquities; still the collection which he formed was valuable and interesting more from objects of that description, than from any thing which it possessed in painting of a high class. It cannot therefore be ranked with many of the more select collections which are given in this work.

MR. GORDON'S COLLECTION,

COMMENCED IN 1800.

AMONG the small, but select collections of fine pictures which were formed in Italy, shortly after the French army had overrun that country, was that of Alexander Gordon, Esq. a gentleman now residing in Edinburgh, and who possesses some of the finest pictures of the Bolognese school, which have been brought to Great Britain, together with works of some of the other Italian masters, of a fine class: and it is with pleasure, and with pride, that the author of these compilations has to offer a history of the introduction of works which must ever be regarded by every intelligent person not only as materially enriching the general stock of works of art in Great Britain, but as conferring a benefit and honour on the country which receives them.

In the years 1799 and 1800, Mr. James Irvine of Rome, one of the most distinguished connoisseurs of the present period, happened to be upon a visit to his friends in Scotland, and had brought

with him a few fine pictures of the Italian school. The author of these compilations was at that time residing in Edinburgh as a student of law; and from a love which he always had for works of art, he availed himself of an opportunity which presented itself of making the acquaintance of Mr. Irvine, whom he found to be a gentleman particularly well informed upon all matters connected with the fine arts,—and he made a point of being as much in the society of Mr. Irvine as his time would permit.

The Italian part of the Orleans collection had been recently purchased by the Duke of Bridgewater. The Altieri Claudes, and some other pictures of a high class, were at that period making a great noise in the British capital; and Mr. Irvine having mentioned it as his intention to return to Italy, where many capital pictures were at that time on sale, in consequence of the heavy contributions which had been recently levied by the French on the proprietors of collections, the author of these sketches, who was then a very young man, begged to introduce to Mr. Irvine his friend and connexion, Mr. Gordon, a gentleman of fine taste, and who had ample means to avail himself of the opportunity which was likely to occur, by Mr. Irvine's return to Rome, of forming a small collection of works of a high class, which

could then be procured from the Roman palaces, or which had been recently purchased from thence by bankers and others, who were in that Capital at the period when it was occupied by the French troops.

Mr. Gordon willingly adopted the offer of services on the part of Mr. Irvine, and he furnished him with the necessary credits for commencing operations, stating his intention of extending the same should he feel satisfied with the first purchases.

Mr. Irvine left Scotland in May, 1800, to return to Italy, and he arrived at Rome in October of the same year. His first purchases for Mr. Gordon were of inferior consequence; but as his letters relative to objects of importance which were afterwards purchased by him are highly interesting, not only as regards these pictures themselves, but also the state of the arts in Italy at that period, some of them are here given, not only as in reference to this collection, but to subsequent purchases made for Mr. Buchanan.

Among the first letters of importance which Mr. Irvine wrote to Mr. Gordon on this subject, is that dated Rome, 28th March, 1801. In that letter, it appears that although he had previously made a number of purchases for that gentleman, yet he had not made any acquisition of objects of

that high consequence which are described as then attainable, and some of which he acquired afterwards for him. This letter is also in itself the more interesting, as many of the objects therein specified afterwards found their way to this country. Some of them were purchased for Mr. Gordon; some of them for the late Mr. Champernowne; and some for the author of this work, who was afterwards induced to avail himself of the suggestions therein contained: and it may be here interesting to many amateurs, before entering upon the letter itself, to state what ultimately became of these pictures, and where the same now are.

The celebrated picture there first mentioned, of the Virgin in the Clouds, with St. Paul and St. Anthony, by Guido, of the Justiniani palace, was afterwards purchased by the King of Prussia, as were likewise Christ raising the Widow's Son, and Christ curing the blind, both by Ludovico Caracci. The St. John, by Domenichino, came to England about the year 1808, and was purchased by Richard Hart Davis, Esq. It is now in the possession of J. P. Miles, Esq. M.P. of Leigh-court, near Bristol. The Lot and his Daughters, and Susannah and the Elders, by Guido, were purchased by Mr. Irvine for the late Mr. Champernowne, and are now in the possession of T. Penrice, Esq. of Great Yarmouth, Nor-

folk. The picture of the Magdalen, by Annibal Caracci, its companion, by Guercino, and the fine Rubens, all from the Colonna palace, were purchased for Mr. Gordon. The Pope Innocent the Tenth, by Velasquez, and Grand Duchess of Ferrara, by Titian, were also purchased for Mr. Gordon. The Marriage of St. Catherine, by Parmegiano, and the Plague of the Philistines, by Nicolo Poussin, both from the Colonna palace, were at a later period purchased by Mr. Irvine for Mr. Buchanan, and the Entombment of Christ, by Guercino, from the Colonna gallery, also came into the possession of Mr. Buchanan; all of these fine pictures, which could at that period be procured at Rome, and most of which were afterwards procured by Mr. Irvine for this country, forming an aggregate of fine works greater than could have been procured in all Italy for these last two years: such is the difference of times and circumstances, in regard to the acquisition of works of art, between that period and the present.

This important letter proceeds—

" I wrote to you the 21st, acknowledging the receipt of your favour of 25th December, 19th January, and 27th ditto, and shall now answer them more particularly, as also inform you what I have done in executing your orders. I have paid an-

other visit to the palace formerly mentioned, and have pitched on four subjects only of that superior merit to induce me to lay out a large sum.—1st. St. Paul, the first hermit (not the apostle) and St. Anthony the abbot, sitting on the ground, and the Madonna and Child above in the clouds, with four angels, two on each side, by Guido; size, about 10 feet high by about 5 broad. 2d. St. John writing, attended by two naked boys, or angels, by Domenichino; size, about 8 feet high by about 6 broad. 3d. Christ raising the Widow's Son: and 4th. Christ curing the Blind, both by Ludovico Caracci; size about 8 feet high by about 5 broad. The two first were valued at about 6000 crowns each by a person I am acquainted with, called in for that purpose; but he told me they afterwards doubled the sum. On the other two he did not mention the value, and I neglected to ask, but shall endeavour to inform myself of it. There are some others good, but not such as would tempt me to give a great price. The two first are certainly worth the money asked; but few would choose to lay out such a sum, and some might object to the subject of the lower part of the Guido, though divinely painted. As the proprietor is absent, nothing can be done at present; and they could not inform me whether he would still sell or not. He is ex-

pected the beginning of summer. I have also been to another collection, where there are three pictures that merit particular attention, two of which you will find engraved in Hamilton's Schola Italica, and are as follows:—1st. Lot and his two Daughters leaving Sodom, half-length figures, by Guido, valued 4000 crowns. 2d. The Prodigal Son new clothed by his Father, likewise half-length figures, by Guercino, in his fine strong manner, 4000 crowns. 3d. Susannah and the two Elders, by Guido, also half-length, 5000 crowns; both these Guidos are in his strong manner, and all the three of a fine size, nearly six feet long, I suppose, by about four and a half. Some good offers have been made and refused, but no advance having been made, may now have lowered their pretensions.

"As we are upon this subject, I shall here take the liberty of mentioning a scheme by which you might secure a fine picture or two, not only at little or no expense, but perhaps gain considerably. I have hitherto avoided the proposal for fear of appearing too forward in speculating for others, especially as your orders at the beginning would not admit of executing it to any advantage. It is only repeating on a smaller scale what has been so profitably done by the purchasers of the Orleans collection, leaving out the exhibition, on

account of the too small number of pictures and difficulty of putting it in execution. With a few thousand pounds a few well-known first-rate works might be procured, out of which you could pick one for yourself, and by the sale of the others reimburse all expenses. Perhaps the three above-mentioned might be had for little more than half the estimation, and in England the two Guidos ought to fetch about £1500 each, if not more, should they turn out well on a close inspection; and the Guercino would also bring a handsome price. In other palaces something capital might be found, and from the whole a proper choice made. I hope you will excuse my throwing out this hint, which you can adopt or reject as you see proper, being cordially intended for the best; but you must be the ultimate judge whether the risk should be run or not.

"I am this moment favoured with yours of 2d February, enclosing a copy of that of 27th January. I find you are still intent on procuring some capital piece, and should you still wish to proceed, nothing shall be wanting in my power to serve you. In consequence of the power you gave me in your letter of the 27th of January to purchase the Caravaggio, *unless something more capital may have since occurred*, I have procured what I think much more eligible, and what I did formerly

mention, on account of the price asked for the two amounting to a considerable sum, whereas I have now got them on more reasonable terms. What made me conclude the bargain immediately was the preparing to send one of them (the Guercino) to Portugal, I believe as a present to a person about the court there, and their making such excellent companions made me anxious to keep them together. One is a Magdalen, half-length, at the tomb of our Saviour, by Annibal Caracci; the other a Female contemplating a sphere, and meant, I suppose, to represent astronomy. They are both from the Colonna gallery. Thus far I have endeavoured to serve you to the best of my ability; and here I must pause: should you choose to proceed any farther you will please let me know; and if you wish to possess *one* capital work, I at present know not where to procure it at a less price than 2000 crowns, to which I have brought down the Rubens formerly mentioned. This, in my opinion, is the best bargain at present to be got; but I shall spare no pains in running through the galleries to see whether a better can be procured. The subject is an allegory on the bad effects of war and its attendant debauchery. Some soldiers are represented carousing with their mistresses at the door of a tavern, part are beating off the poor who come to ask for charity, whilst another is shoot-

ing a pair of doves, the emblems of innocence. It is etched by F. Vanden Wyngaerde, and makes No. 63 of the allegories, &c. in Basan's catalogue of Rubens' works, p. 124; he calls it "*Des soldats faisant tapage.*" The figures may be about two feet high, and the picture about five and a half long by four and a half high. It is from the Colonna gallery. The same person has a Marriage of St. Catharine, by Parmegiano, a duplicate of the one carried from Bologna by the French, 4000 crowns; about seven or eight feet high. A. Poussin—The Plague of the Emrods, as mention in the Bible, larger than the Rubens, 4000 crowns. The Entombing of Christ, by Guercino, for which he asked formerly £1000 sterling. These two last are fine pictures, but of subjects that will not generally please. They are all from the Colonna palace. The Rubens I think ought to be worth, in England, 1000 guineas. There was another in the Orleans collection, but I know not what it was sold for, nor had I an opportunity of critically examining it, as it was placed rather high. This, for execution, is one of the most enchanting things I ever saw, and in the most perfect preservation. I shall write to Bologna to know whether any thing very fine can be procured there, but I have little hopes of success.

"I remain, &c. &c."

Shortly after Mr. Irvine had written this letter an opportunity occurred to him of purchasing for Mr. Gordon three pictures, by Guido, of the first consideration, and probably of the more importance in so far as they were in the three different manners of that elegant master. Two of these were the Judith and Holophernes, and the Lucretia from the Spada palace at Rome, pictures above seven feet high by a proportionate breadth.

These pictures are painted in his strong and powerful manner, the first evidently in rivalship with the manner of Domenichino, possessing much more carnation than his own works in general contain, and which might pass, in the eye of the world, and even of connoisseurs, as a capital work by Domenichino, in his florid manner, were the history of it as being one of Guido's fine works not so well authenticated.

The companion to this, the Lucretia by Guido, is, on the other hand, painted in a manner which is purely and solely his own; and while it possesses all the force of his most powerful manner, as in the well-known picture of Lot and his Daughters above-mentioned, it also presents those delightful pearly tints for which the finest works of this master are so celebrated, and in which no other master has so well succeeded in giving such breadth and lustre in that particular manner. It is

a brilliant chef-d'œuvre of art. These two pictures must ever be considered as among the principal works of this master, and they would stand as chief ornaments in any of the principal galleries in Europe.

The other picture by this master is one painted in his clear and light manner, representing Fortune who flies over the globe scattering her favours, and whom a Genius holds by her flowing hair, endeavouring to arrest her progress. This picture comes from the Falconieri palace of Rome, and, in point of elegance and purity of execution, has been considered superior to that formerly in the capitol, and afterwards in the national museum of France.

Of the capital works mentioned in the above letter, Mr. Irvine purchased for Mr. Gordon the picture of the Rubens of the Colonna palace, which, in point of colouring and great bravura of execution, is in the estimation of every connoisseur and artist one of the most brilliant pictures of the master.

Among other capital pictures purchased for Mr. Gordon, a fine landscape, by Nicolo Poussin, in which the subject of Mercury with Argus and Io is introduced, may be particularly noticed. It is painted in a fine broad manner, and the composition is of a grand and solemn description.

The Magdalen at the tomb of our Saviour, by Annibal Caracci, from the Colonna palace, may likewise be regarded as one of the finest single figures of that master, and, in point of excellence, holds a place with the magnificent pictures of Guido above-mentioned.

A beautiful picture by Vandyke of Queen Henrietta Maria, painted when she was young, and in the most delicate style of this master's penciling, attracts the attention of the connoisseur in visiting this collection. It was purchased by Mr. Irvine for Mr. Gordon some time previous to his purchase of the celebrated picture of Charles the First in three views, from the Bernini palace of Rome, for the author of this work, and it is supposed to have belonged formerly to the same collection.

A fine picture of a Repose in Egypt, by Albano, painted in his most delicate manner, and a small Annunciation, by Annibal Caracci, present two of the beautiful cabinet pictures of the Bolognese school, while a fine landscape and figures by Salvator Rosa forms a variety to the class of subjects just mentioned.

A portrait of Pope Innocent the Xth, seated in his pontifical dress, is one of the most striking and brilliant of Velasquez' pictures, as well for its strong character as its clear and powerful execution.

Besides those just mentioned, which were purchased at the favourable moment when such genuine works could be attained, the following were likewise acquired from the same source.

Schidone—Virgin and Sleeping Child.

A fine picture of this master.

Albano—Erminia—from Tasso.

Guercino—The Marriage of St. Catharine.

A fine picture in his powerful manner, which is by much his best.

Paris Bordone—Repose in Egypt.

A rich coloured picture of this master, nearly equal to Titian.

Gaspar Poussin—a Landscape.

Francisco Bolognese—a Landscape.

Nicolo Poussin—a small Landscape and Figures.

Vandyke—St. Francis at his Devotions.

A picture which is full of character and expression.

David Teniers, jun.—the Temptation of St. Anthony.

A large and spirited picture of this master.

David Teniers, jun.—the same subject in small.

Very fine, and painted with great transparency.

The pictures above named form the principal part of the collection of Mr. Gordon which was obtained for him in Italy at a time when works of a high class could be acquired; and it may fairly be said, that although this collection is a small one, still it is one of the most select and important for its extent of the many which were formed at that period, and contains several works of a magnificent description.

MR. BUCHANAN'S

IMPORTATIONS

OF

WORKS OF ART,

COMMENCING IN 1802.

THE author of these sketches and compilations has now brought down the history of the importation of collections into England to that period when his own exertions in these affairs were brought into action. His friend, Mr. Irvine, as seen by the details of the preceding collection, had returned to Italy, with whom he kept up a regular correspondence, and he takes some merit to himself in being one of the primary causes which induced Mr. Gordon to form the select collection of works of art which has just been shortly described.

The idea which Mr. Gordon had conceived of forming a small collection of fine objects having been realised, through the means of Mr. Irvine, to his entire satisfaction, the view of such capital

pictures as at that period arrived safely from Italy, in particular the Spada Guidos mentioned in the preceding collection to this, and the suggestion held out in the letter of Mr. Irvine, above recited, with the account of the many capital works of art therein mentioned, induced the author of these sketches seriously to think of availing himself of the services of Mr. Irvine for the purpose of obtaining a few of the most capital works which could be then procured in Italy. He considered well the consequence that such would be of to the country, and the eclat which had been derived by the French nation from the formation of their gallery of art which had been recently opened; and he entertained an idea that if a sufficient number of works of importance could be still brought together so as to form an important nucleus of art of a high class, it was not too late to make the attempt of inducing his majesty's ministers to form, through the means of such objects, the commencement of a national gallery: and means were not then wanting on his part, nor on the part of his friends, to carry such a plan into execution, in so far as regarded the attainment of such capital works as might still remain for sale in the Italian market.

Accordingly, in 1801, he wrote his intentions fully to Mr. Irvine, who had so honourably ac-

quitted himself in his previous engagements with Mr. Gordon, and he received from him the following answer.

Rome, 24th April, 1802.

"I have just been favoured with yours of 16th ult. containing the idea of a speculation which accords exactly with one I had already formed, and which I had taken measures to put in execution, when it was rendered abortive by an unforeseen event. A friend of mine, who has been here above a twelvemonth, had agreed to lay out about five or six thousand pounds exactly on the plan you have sketched out, and under my directions; but a neighbour in the country having died, and his estate (which my friend had long wished to unite with his own) being brought to sale, his steward had purchased it, and by thus disposing of all his ready cash, deranged the plan, at least for the present. This having freed me from my immediate engagements with him, I can now enter into others with you, should you be inclined; or, perhaps, could you both unite in the speculation it might be executed with more effect.

"I will now mention the particulars of my plan, relying on your friendship not to divulge it should you not think proper to adopt it, as I may still find means for its execution. It appears then to me that many fine works, especially of Rubens

and Vandyke, may be got at Genoa, and it is some time that I have been taking means to be informed of what is likely to be got there. The answers to some letters written for that purpose have been favourable, but wishing to know as particularly as possible before undertaking the journey, I had requested farther information as to what collections would be *positively* sold should a purchaser appear. The gentleman to whom this has been written having been of late at some distance from Genoa, the answer has not as yet been received, but is expected every post. I believe some have already been there from Paris, but have not yet heard of any great purchases being made. There has been lately here a gentleman from Florence who has been collecting these twenty years, and wishes to dispose of his pictures, but I can say nothing of their merit. He gave me a number of fine names from Raphael downwards, but these go for nothing. My intention was to call on him in my way, and on finding any thing worth while to regulate myself accordingly at Genoa.

"Your opinion as to the manner of forming such a collection is, I think, perfectly just, and entirely accords with my own. The more the collection can be condensed and confined to objects of a *high class* the better it is in every respect."

Again, on the 22d of May, Mr. Irvine writes,

that his friend the late Arthur Champernowne, Esq. was prepared to go half to any extent which Mr. Buchanan should choose in the purchase of works of a high class, and would willingly join him in the purchase of such objects as would do honour and credit to all parties concerned in securing them for England.

Mr. Irvine's subsequent letters are filled with the details of every thing which presented itself at the moment in the various states of Italy, for the purpose of recommending a selection of the principal objects only; and from the advices he had from Genoa, he set off for that place about the middle of September, and commenced operations as explained in the following letter:

Genoa, 21st September, 1802.

"I wrote to you from Rome the same day I left it for this place, where I have been four days constantly employed in visiting the collections, or getting such information as may be useful to forward the object of my journey. I have as yet heard but of one of the ci-devant nobility who, perhaps, would sell, but have not yet ascertained whether he would part with a proportion, or insist on disposing of the whole together, in which last case it would be difficult to come to any agreement, as there are many pictures of inferior merit which he might value at considerable prices. I have

commissioned a person to make the necessary inquiries, and have fixed my views on two large landscapes on wood, and part of Mantegna's triumphs of Julius Cæsar, all three painted by Rubens in a masterly style. The triumph contains figures of about two feet or more, and was probably done at Mantua, where the originals were before they were brought to England. It is one of his clearest and most brilliant pictures. I have also seen another Rubens which the proprietor once offered to dispose of, but it is doubtful whether he be still inclined.

"The time is now past when all would have sold but could find no buyers. However, I make memorandums of what may be future objects of acquisition should circumstances alter. In some houses, where there are several sons to inherit, there are hopes of doing something should the old boys step off, but during their time I am told there is little chance of success. I have made acquaintance with a painter and a dealer, both of whom have promised to assist as far as lies in their power. Should it not be possible to conclude any agreement before leaving this place, I shall make use of their assistance to carry on any future bargain. I have seen a fine allegorical composition of Rubens for which it is said the Swedish minister has lately offered about £1600 without effect,

and yet I am flattered with the hopes that, should the present proprietor die, it may be obtained for much less. At Florence also I heard of several pictures on sale, which I shall examine on my return. All I could see in passing was a pair on wood, said to be certainly by Raphael in his first manner (or rather between his first and second manner), and which are admirable in their way; but I have some fears of acquiring even Raphael's works of this time. By next post I shall be able to give you some more explicit accounts of what is likely to be done here, and in the mean time I beg you will advise Mr. Strachan that I may have occasion to draw upon him to a considerable amount.—I remain, &c."

In the course of a few days afterwards, Mr. Buchanan received the following communication of purchases, which had been made on the joint account of Mr. Champernowne and himself.

Genoa, Sept. 25, 1802.

"I wrote to you this day se'nnight of my arrival here, and that there were hopes of being able to procure something of consequence, in which I have not been disappointed. I have now concluded the purchase of three capital pictures by Rubens, in one of the Balbi palaces. In my last, I think I mentioned the subjects of these pictures, one of which is taken from Andrea Mantegna's triumphs

of Julius Cæsar, and should be worth, I think, about £1000 in England. It is painted on a fine canvas, pasted on wood, and injudiciously enlarged to fill a particular place. The other two are capital landscapes, which you know are very rare and highly prized; so that I am at a loss what opinion to give of their value, as it depends on circumstances that here I cannot judge of with certainty; but I imagine about £3000 the two. They are on board, and rather large, but being thin they are not heavy. They have also been a little enlarged; but the additional pieces must be taken off. The frames being of no value, I have left them, not to enlarge the case, which is ordered, and shall be sent by the first opportunity. Unfortunately, I am a few days too late for a vessel that sails to-day; but another goes in about a month. I have been in pursuit of a very capital Rubens, of figures the size of life; but the proprietor declares he will take nothing less than 1000 sovrani (nearly £1500): however, a priest is retained in the cause, which is always a good thing; and should success for the present fail, another occasion may offer. I had also another in view; but being a subject rather unfavourable (the brazen serpent, of which there is a print), and the execution slight, I do not think it an object until better fail. In another palace there are

four or five fine pictures, for which I have made proposals, but they object to separating them. As the collection is not numerous, and so large a proportion fine, it might answer well enough to take the whole. The fine pictures are

1.—Bacchanalian Boys—Vandyck.

2.—Finished sketch of St. Ignatius bringing to life a Boy, &c. The large picture in the Jesuits' church here. A charming thing.

3.—Dejanira, a whole-length, naked, and her maid with the poisoned shirt—Rubens.

4.—Judith with her Maid receiving the Head of Holophernes—Guido. Quite different from Mr. Gordon's, and more in his second manner. Seems very capital. Half-length.

" Till now I had no idea of the number of collections, great and small, to be seen in Genoa. I have done nothing but run through them, and yet some of the best are still concealed. Others have been sold during the late revolution. I have formed a connexion with a person here, conversant with them all, and acquainted with many of the proprietors, who has engaged to keep a sharp look-out and acquaint me when the moment for purchasing arrives; for most of them are still obstinate in refusing to sell. He gives me hopes that the finest collection in Genoa, at present concealed, and the proprietor out of the country, may

by-and-by come to sale, if an offer were made for the whole. He means to go to Milan on purpose, as the owner is expected there some time hence. I have agreed to allow this person 5 per cent. on the purchase of any thing he may find for me, which I hope you will think well bestowed; and I have reason to think him honourable, as he has assisted me hitherto effectually, and without any endeavours to enhance prices for his own benefit. Indeed, on such occasions, I take care to declare at a proper time that I will not lay out more than a certain sum, including all expenses. On the present occasion, I limited it to 25,000 livres, and he undertook to get them for less. The truth is, that I would have given the price asked rather than leave them, as it was by no means extravagant for a first demand; viz.—for the two landscapes £1000 sterling, and £600 for the other, which was the highest valued. When I first saw them, I determined to go as far as £1500, or more, for the three. My first offer was 20,000 livres, and I was told that nothing less than £1000 sterling could be taken: but I was advised not to advance too quickly, as there was always time for that; but it was necessary to add something, and the bargain was concluded as above.

"With regard to the other two objects in view

I am at a loss. On reading your instructions, I am strongly inclined to risk a few hundreds to procure the fine Rubens, as your object at present seems to be as much to produce capital works as to secure a great profit. This picture ought to be worth £3000 when compared with the prices of other pictures lately sold in London; yet there is a risk attending these matters,—and the sum is great. My best way will be to wait further instructions, and still I should like to receive and pack it up myself. In this dilemma you must send me immediate instructions, and in the mean time I shall see whatever else can be procured in other places between this and Rome. Could I find a picture equally valuable by some other master, I should, perhaps, give it the preference for the sake of variety: but for this there would still be a handsome sum left. From what I have learnt since writing the first part of this letter, the pretensions for the other collection are fully as high, and it might be better to have one Capital Piece at present, and leave the others for a future occasion. My chief inducement to attempt the purchase of the other collection is the Guido, which, as far as I could judge, is very capital, and would give more variety. To-morrow, or next day, I shall again visit both, and fix more pre-

cisely my ideas, as well as attempt coming to something more decisive with the proprietors."

Another capital purchase was concluded by Mr. Irvine at Genoa, a few days after the date of the above letter, as the following one will show.

Genoa, Oct. 1, 1802.

"In my letter of the 25th ult. I mentioned the different pictures I had in view, and gave you a list of some that I thought might be objects to offer a fair price for. On again returning, I did not find them of so great consequence as to be put in competition with the other mentioned also in that letter, and which grew upon me every time I saw and examined it more attentively. I found, also, on reading over again your instructions, that you particularly recommend choosing works of the *first class;* and rather to give £800, £1000, or *even more*, for *one capital picture*, than take two or three for the same price, but of inferior merit, even though they might bring more money at a sale. Reflecting attentively on these directions, I determined to risk something for so capital a piece, and went to the country to find the priest and try what could be done. After some conversation and promises of recompense, I offered 25,000 livres of Genoa (the price asked was above 43,000); but he told me it was needless

to propose such a sum, as he was sure it would not be accepted. After a great deal of talk, and my advancing to 28,000, he declared he could not propose to the proprietor the selling it for less than 30,000 livres, as that sum had repeatedly been offered and refused. In a word, finding him obstinate, I was obliged either to give it up or agree to make this offer, which I at last did; and this morning he informed me of its being taken, and of course claimed much merit for having induced the proprietor to agree to it, as he insisted (he said) on 4000 Genoese crowns, which make 32,000 livres. In addition to this, I have to give 5 per cent. on the above to be divided between the priest and the person who acted as mediator; so that the picture will cost altogether above £1100 sterling, which I am afraid you will think too much, and which I would not have given on any other occasion than the present, when your object seems to be to carry a point by producing something truly of consequence. The picture has much need of being new lined and put into proper order, when I am confident it must forcibly strike every person of taste and knowledge in the art. It is an allegory that Rubens has repeated in another picture, but composed differently, and of which there is a modern print engraved by one Henriquez; but I greatly prefer

this. It contains almost every thing in which Rubens excelled—women, children, a man in armour, a satyr, a tiger, fruit and furies; making altogether a composition wonderfully rich and pleasing. It is known in Genoa by the name of Rubens's family, and has always been a well-known and celebrated picture, esteemed the best or second best by him in this city. It is in the collection of George Doria, a branch of the celebrated family of that name. I have ordered a roller for it, as it is rather large, and has been increased as usual here to fill up the side of a room. With regard to putting it in order, I shall write to you on a future occasion; but you must not imagine from this that it is not in good preservation. In the course of to-morrow I hope to have it packed and put on board, and at night shall set off with the courier on my return to Florence, whence you will probably hear from me again."

The picture described in this letter turned out afterwards to be the famous picture which was presented by Rubens to Charles I., and which is particularly noticed in the sketch of the life of Rubens, given in Vol. I. of this work, page 174. On its arrival in England, the picture was relined as advised by Mr. Irvine, and on taking away a former canvas on which it had been lined, the Royal Crown of England, with the letters C. R. in

large characters, were found on the back of the original canvas. This discovery led Mr. Buchanan to make a search in the catalogue of the pictures of Charles I. published by Vertue, when he found it particularly mentioned in two different parts of the catalogue, and the exact size as there given, corresponding with the picture itself. It is mentioned as one of the pictures which was in the Bear Gallery at Whitehall, and is there called a picture of "Peace and Plenty, with many figures as big as the life, by Rubens." It is also described in another part of the same catalogue, as an emblem of Peace and War, "which Sir Peter Paul Rubens, when he was here in England, did paint, and presented it himself to the king, containing some nine figures."

This picture, with the two Rubens' landscapes above mentioned, and the Triumphal Procession, along with some other capital pictures which are mentioned hereafter, were, on their arrival in England, offered by Mr. Buchanan to the British Government, he having previously purchased up Mr. Champernowne's interest in them, and having flattered himself that works of that high consequence would meet with a favourable reception on the part of His Majesty's Ministers. They were not, however, accepted, on the ground, as then alleged, that the Government was not in a state at

that time (during Mr. Pitt's administration) to lay out money on objects of that description. They were therefore offered to Mr. Angerstein as a select Collection of objects of a leading class. He also declined them for the reason that, having purchased several of the Orleans pictures, and likewise part of the collection imported by Mr. Day, he had not room in his house in Pall Mall for them. Mr. Buchanan then determined on separating them, when the great Rubens was purchased by Earl Gower, now Marquis of Stafford, for £3000. One of the Landscapes by Rubens was purchased by Lady Beaumont for £1500, and made a present of to Sir George; the Rainbow Landscape* was also valued at £1500, and was exchanged with Mr. Champernowne for his picture of Lot and Daughters quitting the City, by Guido, a celebrated picture from the Falconieri Palace, now in the possession of Mr. Penrice of Yarmouth; and the Triumphal Procession was purchased by Mr. Champernowne for £800. The celebrated picture of King Charles the First in three views, which formed one of this small collection, was retained by Mr. Buchanan for several

* This picture was lately sold by Mr. Christie at the public sale of Mr. Watson Taylor's pictures, for £2730, and was purchased by the Earl of Orford.

years. It is now in the possession of His Majesty. The fine Claude, representing a View of the Bay of Naples, and surrounding scenery, was sold to the late Earl of Wemyss for £1500. The Plague of Poussin, from the Colonna Gallery of Rome, was sold to Mr. Harris for £800. A beautiful small Ludovico Caracci was sold to Lady Lucas, now Countess de Grey. The fine picture of the Marriage of St. Catharine by Francesco Parmigiano, from the Colonna Palace, for which Mr. Buchanan paid £1000 in Rome, was afterwards sent back to Italy, in consequence of not fetching the price set upon it in England, and as it had been sought after for Lucien Buonaparte; and the pictures by Raphael purchased by Mr. Irvine for Mr. Buchanan at Florence, were for the same reason also sent back to that country.

This formed the commencement of the numerous purchases made for Mr. Buchanan, at subsequent periods, as well in Italy by Mr. Irvine, as in Spain by Mr. Wallis, and in France, Flanders, and Holland, by himself; and which he is proud to have it in his power to say comprise many of the most capital pictures of all the schools of painting which came to this country during the late war.

But to proceed with an account of the purchases of importance, made by Mr. Irvine in Italy for Mr. Buchanan, and which shows the numerous

objects of consequence which were at that time passing in that country, he received the following letter, dated Rome, 8th December, 1802.

"Since writing on the 24th ult. I have received yours of 25th October; but as the contents chiefly relate to a subject of apprehension no longer existing, I shall say nothing further, but proceed to give a short account of the present scheme, as it is near post hour. In my last, I mentioned the affair of the two Raphaels at Florence, but as yet nothing decisive has been done; an offer of 1000 sequins has been made, and 3500 demanded.

"I have now to inform you of another business. Mr. Sloane the banker here had purchased several pictures, for which he asked most extravagant prices. He is lately dead, and from something that dropt from his son the other day, I conceived that their pretensions would be considerably lowered. Among them are two Claudes from the Ghigi and Colonna palaces, and a Guido from the Falconieri; these I have priced, and first £3000 were asked, then £2500. I made no offer; but mean to make one of £2000 for the three. Champernowne wanted the Colonna one, and offered, I believe, £1000 without effect. For the other and companion, a Salvator Rosa, Sloane asked £5000. The Guido is an oval, with the Madonna, Child, and an Angel, scarcely half figures; of his

second manner. These would give a variety to the collection, and the whole would be composed of pictures of consequence. I have written C. of your addition to the capital, and desired him to inform me whether he chooses to keep pace with you. At any rate, I can draw on him for half the purchase here, and should that at Florence take effect, I shall draw the whole on you, and you can settle that between you. Being pressed for time, I must conclude."

Again, on the 14th of December, Mr. Irvine wrote another letter in continuation of the same negotiation for the pictures in Mr. Sloane's collection: viz.

"Since my last, I have been twice with young Sloane on the business of the pictures, but found him the second time more difficult to deal with than the first, having changed his demand from £2300 to £2500, so that nothing was done further than my raising my offer to £2100 for the two Claudes and Guido, or £2600 for those and a capital Salvator Rosa, that makes a companion to the Ghigi Claude, and has always been reckoned his chef-d'œuvre; but he assured me that Lord Grantham had formerly offered £1000 for the latter. The widow I believe to be the chief cause of difficulties in settling the business. What makes me anxious to possess

these for you, is to be able to make up an exhibition of first-rate things, though the profits on sale might not be very great. The value I should suppose to be nearly as follows:

Ghigi Claude .	1500 guineas.
Colonna ditto .	1200
Guido .	500 or 600
	3300

"For these reasons I mean to go as far as £2300, for which he once offered them; but should he take it, another difficulty arises respecting the extraction of them, which I am afraid will scarcely be allowed, and I make the certainty of *that* a condition of the purchase. He mentioned an idea they had of petitioning the Pope for that purpose, as being property to be divided among the heirs. Should this fail, I have another scheme in my head, but it is attended with some risk. I hear from Florence that the offer for the two Raphaels sticks at 1200 sequins, and they wait further instructions from me. The proprietor is more obstinate from hopes of a favourable sale in France. I have delayed answering till the other is settled, as much will depend on that. I hear nothing more from Genoa, and shall write on the business of the Murillos in a few days, should I

fail here. I am desirous of procuring something as soon as possible, for fear the season be too far advanced before their arrival in England.

"As to the Domenichino seen by Wilson, I shall make inquiry of others who have been at the same place, and if the accounts are satisfactory, go as soon as possible to see it; but I have my doubts. Mr. Champernowne was there last year also, and I think said either very little or nothing about it. I remember his mentioning a picture he had seen somewhere in the country, but spoke rather slightingly of it.

"P. S. I come from making my last offer to Sloane of £2300, on condition of three months credit for £300, and the certainty of extraction. He would have taken it, but his mother-in-law declared she would refuse her consent if offered £2900, so this business is ended. I told S. what a scrape he would have been in had I closed with his former demand of £2300, which he acknowledged. The father has left all his children equal, and the property to be divided when the youngest, an infant, comes of age. What do you think of proposing to unite them with yours in exhibition, and let them put their price and run the chance of selling them in England? The Guido, I believe, might be had for £500, should you think it an object. The only objection to it is that the Ma-

donna is giving suck to the child, which is rather diminutive, and in swaddling clothes."

It may here be remarked, that although the transaction was thus broken off for the finest pictures which belonged to the family of the Sloanes, still the proposals made for them by Mr. Irvine, and the various conversations which he had on the subject of sending them to England, induced that family to forward them to this country, where they were attempted to be sold by public sale. This not answering their expectation, they were all bought in, and some years afterwards they passed into the hands of Mr. Buchanan, who, in 1808, disposed of the celebrated Claude from the Ghigi Palace, representing Alexander in the Desert, and a picture by Paul Veronese of Venus stealing Cupid's bow, from the Colonna Palace, to Walsh Porter, Esq. who at that period had conceived the project of forming a collection, which it was his intention of holding for his Royal Highness, the Prince, in the hope that the same might at some future period be made the foundation of a National Gallery. Mr. Porter indeed did succeed in bringing together a collection of many capital works, but his bad state of health and subsequent death prevented his intentions from being realized.

It must, however, be here remarked, that no

amateur of his time showed the same zeal or true spirit for promoting the object he had in view as Mr. Walsh Porter, even to the prejudice of his private fortune; and the arts in general suffered a material loss, and had a deep gloom thrown over them by his death. He was a spirited and a liberal encourager of them, and a man generally esteemed for his affable and gentleman-like manners.

Of the three pictures above-named which were the principal objects in the Sloane collection, it may be here noticed, that the Ghigi Claude passed, after the death of Mr. Walsh Porter, into the possession of the Rev. Mr. Holwell Carr; the Venus and Cupid by Paul Veronese into the collection of Sir Simon Clarke, Bart. at Oakhill; and the Colonna Claude is now in the possession of Monsieur Aynard of Paris.

Mr. Irvine, towards the end of December of the same year, and in furtherance of his instructions from Mr. Buchanan to proceed in securing all that could be procured of a high class for this country, wrote as follows.

Rome, Dec. 28, 1802.

"Sir S. Clarke, who is still here, has had a quarrel with his agent, and to rid himself of a partnership in the Colonna pictures, he has proposed to me by a common friend to sell them.

He asks for the St. Catharine of Parmigiano, the Plague of Poussin, an Entombing of Christ by Guercino, and another picture of Portraits in the style of Rubens, but of no consequence, £2500 sterling, as the last price. I returned for answer that if he chose to separate them, I would give £1500 for the Parmigiano, and Poussin, or £2000 for the whole, on a credit being given for part. I have just heard from him, that the credit will occasion little difficulty; but that they cannot be sold for less than the above for the whole, or 1750 guineas for the two. As I am to dine with Sir Simon to-morrow, something decisive will be concluded. The first sum goes too far beyond my present commission to venture on, and the Guercino, though a very fine one, is put rather high, so that I think the other mode preferable. As there is no probability of lowering, farther than making pounds instead of guineas, I think of proposing to take the two at £1750, on condition of having six months' credit for the £750. I hope you will approve of this proceeding, as it procures you two first-rate pictures in addition to the fine works already obtained. I should value the Parmigiano at £1500, and the Poussin at £1000. If on their arrival in London, you should wish to acquire the other two, I suppose it may be easily done. They are now at Leghorn, which

may occasion some difficulty as to delivery, which I should wish to stipulate shall be in London, but to which, I suspect, they will not agree. There is an English artist at Leghorn (Mr. Grignon), who knows the pictures, whom I shall ask to ascertain their identity, on delivery to my correspondent there.

"I have now the pleasure to inform you that my advices from Florence contain the accounts of the two Raphaels being secured for 1450 gold sequins, to be paid in fifteen days; in consequence of which I have written to Messieurs D'Orsi and Harriman, bankers there, to pay the money on receipt of those pictures which I have particularly described to them. These two pictures, which I particularly mentioned in a former letter, will, I hope, turn out a capital purchase, being the most precious things of their kind I have seen. I am at a loss what price to fix on them, and should wish you to consult some person of knowledge and experience on this head, but I think from £2000 to £3000 may be expected.

"I have just concluded another purchase here. It is a Claude of considerable size and consequence, being 5 feet 9 by 4 feet 1, representing a fine landscape, with a rising sun, and a temple, with Egyptian figures. I have paid 2300 Roman crowns for it, which is certainly a good price at

present; but from the beauty of the subject, I think it likely to prove a valuable addition to the selection of those objects of the first class, which I have already made for you, and the importation of which must do us both credit."

In following up the views which Mr. Buchanan had, in procuring whatever could be obtained most capital in Italy, whether it was in the north or the south of it, he again received a letter from Mr. Irvine, in consequence of some information which he had received from Genoa, and which led to a series of fresh operations in that quarter, for the purpose of obtaining works of the highest class.

Rome, Feb. 23d, 1803.

"On the 19th current, I wrote you by the German post. As to the several schemes you propose relative to Sloane's pictures, I confess myself rather at a loss, as you indicate no sum to which I might go. Sir Simon Clarke told me that Mrs. S. had consulted him on the subject of my offer, and that he had advised her to accept it, as he thought it a very fair one, and added, that the great collectors in England will not go to so great a sum for a landscape as for an historical picture. I must also inform you that the Colonna Claude of Mount Parnassus is universally preferred to the Ghigi one, although I have put a

higher price to the other as being a larger picture. Sir Simon did not seem to think much of the Salvator Rosa, though some admire it much. There is likewise in that collection a very large landscape by Gaspar Poussin, with figures that seem by Albano, which, in my opinion, is a noble picture, but rather dark. As I have a prospect of being able to lay out a large sum, probably to much better account than on the above, I confess I am rather unwilling to cripple my future views by breaking in so much upon the sum destined for your new speculation: but not to act in contradiction to your instructions, I will endeavour to effectuate your second proposal, waiting, in case of its failure, for further instructions.

"I have advices lately from Florence of one of the first families there wanting to sell their pictures, but in the most secret manner—a family, says my correspondent, that I should never have expected such a determination from. I have also made inquiries about Venice, where something fine might be got. In a word, this spring, if an adequate sum can be raised, I mean to scour all Italy from Rome northwards."

Again he received the following letter, dated

Rome, March 8, 1803.

"Since my last I have received your favour of 1st February, by which I am happy to find that

what I have hitherto done for your interest has met with your approbation, which encourages me to omit nothing in my power to deserve a continuation of it. Inclosed, I forward a duplicate of the bill of lading for the two Raphaels, another having been forwarded on shipping them to Mr. Viney. The vessel sailed two days after, and I am informed she is a fine ship. You will please observe that the two pictures stand you in about £830, including all expenses, in case you choose to insure. I have advice of the Colonna Parmegiano, and Nicholas Poussin, purchased from Sir S. Clarke, having at last arrived at Leghorn, but nothing further. I have written to have them sent by first occasion for London, so you will be prepared for insuring the moment Viney receives the bill lading, and you know the cost. They will be either in one or two cases as found most advisable, and marked I. I. No. 5, or 5, 6. In a few days I shall send to Civita Vecchia two cases, one containing the Claude, and last purchased Guido, the other, the Venus, and Charles the First in three views, from the Bernini palace, by Vandyck, and likewise the Magdalen by Guido.

"I have purchased the upright Gaspar Poussin, a grand storm, and I hope it will turn out well.

"I yesterday saw Sloane's pictures, fourteen in number, two of which I shall decline having any

thing to do with, one being a hard dry picture by an old Ferrarese painter, and the other a small landscape, *called* Poussin, not worth above £5.— They are as follow:

Large Landscape, Poussin, Figures said to be by Albano.
Ditto ditto, Figure with a Horse.
Ditto ditto, Monte Cavi, square proportion.
Landscape by ditto, middle size.
Ditto, small.
The Ghigi Claude.
The Colonna Claude.
Two Spada Claudes, rather weak.
Venus and Cupid, P. Veronese, from the Colonna.
Madonna adolorato, Titian, half figure; so so.
Ditto and Child, Annibal Caracci, ditto.
Ditto ditto, with Angel, Guido.
Pharaoh and Host in the Red Sea, Mazzolino di Ferrara.

The first landscape is a very fine one, the others inferior. The one I like best is the middle sized one. I think the upright one just acquired will turn out superior to them, and to-day I have seen another fine one for 300 crowns, and which I hope to have for less; so you will have Gaspars enough if S. and I agree. But to get his out is the difficulty, as he has sadly mismanaged the bu-

siness, I fear. The Salvator Rosa is among them, but sold, as I said before, to Lord Grantham, for £1000. I will do what I can to accommodate this affair, but they talk strangely about them, and put high prices on the Poussins. On the P. Veronese they place £1500, which is more than it merits.

"My advices from Genoa promise *much*, and my correspondent says he shall write me something soon about the great collection, which, if favourable, I shall then have wherewithal to employ all your present capital, and perhaps more. This makes me think you should not risk too far to carry your National plan into execution, as in case of failure, and his Majesty's ministers are very cold on that subject, you may bring too many to market together. This you should seriously attend to.—England does not want money for such a plan as you have proposed, but I suspect it wants public spirit. The English will purchase fine things for their private pleasure or vanity, but as to the public they care very little about it when politics do not enter. At least such has hitherto unfortunately proved the case, in so far as regards the fine arts."

At the period of receiving this letter the collection of fine pictures formed for Mr. Buchanan and Mr. Champernowne was still entire. Mr. Bu-

chanan had purchased Mr. Champernowne's interest in these pictures, and he was most anxious that the collection should be purchased for the government, as he was well aware that the period would not long continue when objects of that superlative class would be longer attainable, as Mr. Irvine's letters had already stated. He was well aware of the truth of Mr. Irvine's remarks, but still hoping that the importance of the subject might attract the notice of some of the men then in power, he continued to give his instructions to purchase whatever could be obtained most capital, and to forward the same to England without delay, to render the collection of as much consequence as possible before he should resort to breaking the same up. As there were some capital gallery pictures, which will be found mentioned hereafter in these letters, likely to be procured in the north of Italy, he authorised him to purchase these, and afterwards furnished him, for that purpose, with credits to the amount of £5000, which, in addition to the purchases already made, was a sum with which much could be done in the event of war again breaking out, which soon afterwards happened.

Had the administration of Mr. Pitt chosen to lay out the small sum of £20,000 at that period, under the direction of Mr. Buchanan, aided by

his indefatigable exertions and enthusiasm for the acquisition of such objects, England would long ere now have possessed one of the most capital public galleries of art in Europe, and, with a view to which, Mr. Buchanan had, at his own risk, formed a *nucleus*, consisting of objects of art of the very first class, but which, as already stated, the government at that period declined accepting of.

As it is not the intention in this place of going into the full correspondence which Mr. Irvine had with Mr. Buchanan in regard to purchases of minor importance, he will confine his extracts to such letters as communicate the purchase of objects of real consequence, and which have always been regarded as such, or to the acquisition of those collections or individual pictures which have been looked on as of consequence even to States. The author of these sketches is well aware how little his attempts to acquire such objects, even when successful, have been valued by the government of this country, and also by many individuals who consider themselves as very competent judges of art. Abroad, his exertions to enrich this country have been viewed in a very different light: the loss of these objects has been severely felt, on the one hand, while their acquisition and real importance have been scarcely acknowledged, or have been entirely forgotten, on the other.

In furtherance of his instructions, Mr. Irvine wrote to Mr. Buchanan the following letter, dated—

Rome, 13*th April*, 1803.

" In your letter of 18th February you seem inclined to possess Fagan's collection also. The last time I heard of it I think he said he had sent them to Naples. He formerly asked about £2500 if I remember right, but for this and other particulars I refer you to Mr. Gordon, to whom I wrote the whole. I strongly object to this purchase at present, as it would entirely ruin the Genoa business, for which there is now left rather a limited sum, considering the great drains which the purchase of C.'s share and Sloane's collection must occasion. I beg you will write to me immediately, to the care of Messrs. Heath and Co., Genoa, the extent to which I may go on the supposition that the purchase of a half share in Sloane's takes place, that I may regulate myself accordingly. I am now seriously preparing for my journey, after making a trip to Subiaco, where, by what I can learn, there is little prospect of success. I wish you had particularised the place where I could find this supposed Domenichino. I forgot to mention that the Queen's letter is put into the case with the picture of Charles the First, as the safest conveyance, and because if the picture is lost the letter is of little consequence. It is wrapped in a paper

nailed to the side of the box. Having been put up in a book and carelessly torn out, some words are wanting at one side; an Italian translation may be seen in Baldinucci's life of Bernini."

As stated in the above letter, Mr. Irvine set off shortly afterwards, a second time, to Genoa, in search of objects of a high class, and his letter from thence will show of what importance his researches were likely to prove, as, had he succeeded to the full extent, he must have acquired some objects such as even the National Gallery of France could not boast of. Neither exertions nor expense were spared to bring the same to a favourable issue, and if these did not succeed to the full extent, no blame could attach to those who had planned the acquisition of them.

Genoa, 30th April, 1803.

"I arrived here yesterday evening after a fatiguing journey, having been obliged to climb over the precipices of the *Riviera di Levante*, as the sea was too rough to make the usual passage from Lerice. During the whole of this day I have been upon the look-out and collecting information, part of which seems rather favourable, and part the reverse. Of the latter kind I reckon the change which has taken place with the proprietor of the Albano and Guido, formerly mentioned, who is now determined *not to sell*, but per-

haps he may again veer about, as this new resolution seems to proceed from his recent marriage. On the other hand, I have hopes of doing something effectual with Pietro Gentile, as the sons have been spoken to, and they have promised their influence with their father to induce him to sell. You will remember that he possesses the Judith by Guido, and the sketch of St. Ignatius (not St. Paul) by Rubens, the former of which I lately found mentioned by Malvasia in his life of Guido, as also another of Samson killing the Lion in the same collection. This last you would probably object to on account of size, subject, and colour. To-morrow I hope to hear something decisive. I have been to see three cabinet pictures that I had seen before and liked, but they were neither to be sold at that time, nor did they come within your former instructions as to value. One is a sketch by Rubens of an allegorical subject, the large picture of which was in the Pitti palace at Florence, and must be now at Paris. It represents Cybele, or the Earth, with other female figures, endeavouring to stop the progress of Mars. A naked female, who endeavours to hold the god of war, seems meant for Venus, or Beauty. It is on paper pasted on canvas, and though, perhaps, not of his most brilliant colouring (as his sketches seldom are), yet

it is very harmonious, and certainly genuine, though, in point of value or consequence, it cannot be compared with the St. Ignatius. The second is the study, by Guido, of a picture at Rome representing the Trinity in the church of the Trinita di Pellegrini. It is finely executed, but perhaps you may object to the subject and the sombre colour. But where are better to be got, when Guido, and such as Guido, are in question? The third is a St. Jerome, by Benvenuto Garofalo, which will not do for you on account both of subject and painter, he not being in your list. My agent there has been aiming a great blow, which I am afraid cannot possibly have effect—nothing less than purchasing from a church as capital a picture as Guido ever painted,—the Assumption of the Virgin with all the apostles, angels, &c.: but it is *very large*. Still I will venture and stand my chance if it can be had on such terms as prudence would dictate. He tells me he has already offered 40,000 livres, which are 10,000 more than the Doria Rubens. As it belongs to the Durazzo family, of which the present Doge is the head, he is to go to him to-morrow or next day to try to bring him to the point. I should be much puzzled to fix a price on such a picture; it is almost inestimable. Apropos of

Guido. Before leaving Rome I purchased and sent off immediately, on board the same ship as the others, a head of Christ by him, of great beauty, and much like one, if I remember right, that West has, which I thought, on seeing it many years ago, one of the finest things I had ever seen. It was purchased for him in Flanders. I cannot at this distance of time specify their different degrees of merit. It is likely I shall go to see the Domenichino which is two or three days journey off, as nothing decisive can be done till then. The Capuchins still fight shy about their six fine pictures by Murillo, but as they have sent one of their order to copy the principal picture, it seems a sign they may be brought to dispose of one or two, though not of the whole. I have been to see several collections which before were either shut up or overlooked. Few of them contain first-rate things, though several pictures of considerable merit. In the upper apartments of the Brignole, which could not be seen then, I have found a capital Lud. Caracci, and what is singular, is, that it is the same composition as Mr. Gordon's little Annibal, except that it is at least three times the size and the reverse of the other, with several angels above. It seems in the most perfect preservation, and has a glass over it. That it was highly esteemed by

Annibal is evident by his copying it, for the small one is certainly by him. In the same apartment is a very fine Vandyke of the Tribute Money, half-length figures, three or four in number. These two would be great acquisitions, and we have spoken to one of the family to make interest for the sale, but to no purpose.

" 2d. May.—The answers of the Doge and of Gentile have both been unfavourable. From the first I expected nothing better, but I confess I had some hopes, though those not very sanguine, from the latter. Things begin to look rather gloomy, as the principal families are again raising their heads, and hope to return to their former consequence. Should war recommence they will probably alter their tone, and in that case great things indeed may be done. I beg you to keep your attention steadily fixed on this as an object of the utmost importance. From all accounts ten thousand pounds or less would have purchased, three years ago, all the good pictures in Genoa. I am credibly informed that the Guido above-mentioned, and two Rubens' of nearly equal value in the same church, might have been procured for three or four thousand livres of this country, that is, so many eightpences!!! yet, such was the despondency and misery of that time, that no purchaser

appeared. This church was the military hospital. Two of P. Veronese are expected here in a few days from Turin, and, being the spoils of some commissary, may be fine but rather large. One is the Adoration of the Kings, the other the Last Supper. A new plan has been fallen on to procure the pictures at the Capuchins. I have left out the two worst, and mean to offer for four only. Yet, as you seem so anxious about selection, I think of confining myself to two only, and shall either leave the other two or run the risk of taking them on other ground. Without the list of those to be *avoided*, I certainly should never have dreamed of sending such, unless, perhaps, Fra Bartolomeo, whose fine works are much esteemed in Italy."

Of the pictures mentioned in this letter, the six fine Murillos from the Capuchins of Genoa were afterwards acquired for Mr. Buchanan and Mr. Champernowne, as were likewise the fine Rubens and Guido, finished studies, therein described; but the grand picture of the Assumption of the Virgin, by Guido, in the church of the Annunciata, which has been always esteemed his chef-d'œuvre, could not be obtained on any terms, while the capital altar-piece, by Domenichino, which will be found described in a subsequent letter, although actually purchased for Mr. Buchanan, and £1000 sterling paid on account of its price, was afterwards,

through the intrigues of an agent, sent out from this country by parties who had in part obtained his confidence, and attempted to create a rivalship in that market, prevented from being delivered from the convent to which it belonged, and with great difficulty the money which had been paid for it was recovered.

The letter in regard to that picture is dated—

Genoa, 16*th May*, 1803.

" Three days ago I returned from my visit to the altar-piece by Domenichino, which I found a very fine one, and I believe certainly by him, although I must own that at first sight the characters of one or two of the heads made me a little doubtful, but as I examined the picture my doubts by degrees went off, and I at last remained persuaded that no other but Domenichino could be the author. One reason of my suspicion arose from certain parts being of a superior colouring to his, which is generally, in angels and children, rather cold and insipid, whereas here it is of a more vigorous and warmer tone. The breadth I found to be five feet and a half, and the height, as far as I could judge, may be from nine to ten, so that it is not of a very inconvenient size. It is in good preservation in the principal parts, but in others has suffered somewhat, so that in case of purchase I would certainly propose taking it to

Rome to line and put in order, when it will turn out greatly superior to what it appears at present. The agent for the family informed us that it will be necessary to wait a little before any proposals are made, as a change will soon take place in the organization of their magistracy, which he thinks more favourable to effecting a purchase, especially as there are certain debts to pay for which there are no funds, to raise which he means to propose the sale of this picture. From what I could learn I hope all this process may be gone through in the course of two or three months, so that I may be able to have it put in order and sent from Rome before next winter. I have at present confined the price to 1500 crowns, and a copy. I have still hopes of procuring four of the pictures at the Capuchins, and, perhaps, the Julio Romano of the St. Ambrosio, but that is more doubtful.

"Before going to the country I concluded a bargain for the two sketches by Rubens and Guido mentioned in my last, at 8000 livres, or nearly £285 sterling.

"Before leaving Rome, I made some inquiry of Mr. Day after two fine pictures he had out of the Aldobrandini villa, and he seemed inclined to sell in Rome, as his plan of returning to England has failed for the present, on account of his dispute with Sir S. Clarke:—one is the Bacchus and

Ariadne of Titian, which you will find mentioned by Reynolds in his notes on Du Fresnoy; the other by Annibal Caracci, of God the Father, Christ, and Virgin Mary, surrounded by a choir of Angels. When I return you shall hear further of the business, as we did not then come to any particulars."

The first picture mentioned in this letter is the famous picture of the Bacchus and Ariadne by Titian, which was afterwards purchased for Mr. Buchanan, and brought by him to this country. The other by Annibal Caracci is still in the possession of Mr. Day, and it can only be matter of surprise, without saying much for the taste of the country generally, that such a picture remains to this day on sale.

The following short letter will show the series of fine works which Mr. Buchanan had at that period in view to acquire for this country.

Genoa, May 7, 1803.

"Since closing a long letter written during my stay here, I have set to work to procure the Julio Romano, not because I like it much myself, but as you seem anxious about it, and as it is a celebrated work. Of all Raphael's scholars he is perhaps the driest and least graceful in oil, though great in fresco; and should I be so fortunate as to procure it, I suspect you will be dis-

appointed. The price you must expect to be very high, as it is perhaps the picture of greatest name here; and an absurd report prevails of part of it having been painted by Raphael. I mean to offer £1000 sterling for it. As one or two hospitals here are entirely without funds, and the government has not wherewithal to assist them, an idea has arisen to propose that this and the others at the Capuchins should be given up to raise the necessary supply for so necessary institutions. Whether this will be attended with success I cannot as yet say, as the affair is as yet in embryo. Some further attempts are still in contemplation on the Guido. To-morrow I set out on a tour to see the Domenichino, and some other pictures in the neighbourhood. No exertion shall be wanting to procure things of the first class only, the acquisition of which will do you honour, and may open the eyes of the English people to works of the right sort."

The following short letter is curious and important, not only from the first intelligence which it contains of the appearance of a rupture between France and England, but of the prospects which the same held out of being able to acquire some works of a superlative class.

Florence, May 29th, 1803.

"I wrote to you from Genoa on the 7th current,

in which I gave you some account of what I had been doing, and of my little success in making purchases, since which nothing has been acquired. I am sorry to have to inform you, that accounts having arrived at Genoa of the English ambassador's leaving Paris before the case with the two last-purchased pictures could be shipped, the only two vessels remaining left the port immediately, half loaded, and joined a frigate in the bay, who conducted them to Leghorn. The case was then sent by the first conveyance to the latter port, in hopes of catching them, but unfortunately the frigate had carried off every English vessel there also to Malta.

"I have left a commission at Genoa to purchase, if possible, the St. Ignatius of St. Ambrosio, the Julio Romano of St. Stefano, and four of the pictures at the Capuchins, as well as the Domenichino at Garlonda; and in order to have the whole transacted with the greatest despatch, have empowered Messieurs Heath and Co. to draw on Mr. Strahan for £3500, as you will have learnt by my letters to him. I hope you have contrived matters so as not to hide the C. R. on the back of the Rubens, yet I suspect it would be rather difficult. In that case I would copy it on the new lining. I did not fail to call on Partridge and Co. to complain of the delay in shipping, or at least in

the departure of the two Colonna pictures. They told me that the reason was the backwardness of people to ship goods on account of the rumours of war, and that many vessels remained in the same manner unloaded. They confessed that they were gone only fifteen days. I hope, however, that no accident will happen. Notwithstanding that the French industriously give out reports of an accommodation, we still expect every day to hear of war being declared. This I think, so far from deterring you from going on with your speculation, should be an additional spur, as I look upon it that in any other case little can be expected, but in case of war *every thing*."

Again, in regard to the pictures which Mr. Irvine had in view, he writes:—

Rome, June 25, 1803.

"I wrote to you on the 18th instant, and have now to acknowledge the receipt of your favours of 24th and 27th ult., with duplicates of those of 17th and 24th forwarded from Genoa.

"I am sorry to hear that the Raphaels are so little understood, for I am pretty certain that there is no *oil picture* by him in England that can be compared with them, considering their merit, preservation, and subject. But where *such persons* rule the taste of collectors, nothing can surprise me. You may depend on my not falling

again into *this error*, but I cannot promise to avoid other mistakes unless you give me the most precise instructions, for which purpose I now send you a note of the pictures I have in view, and expect you will say positively whether you choose to acquire them or not, as they are almost all large: viz.

Martyrdom of St. Stephen, by Julio Romano, at Genoa, (pannel).

St. Ignatius performing Miracles, by Rubens, (ditto).

Madonna, Child, Saints, and Angels, by Domenichino, at Garlonda.

Four Pictures at Capuchins, by Murillo, at Genoa, (middling size).

Adoration of Shepherds, by Pegrino del Vaga, ditto, (pannel).

As you are so anxious for selection, I shall propose sending you only one of the Murillos, and finding other purchasers for the rest. I wrote to you that I had left a credit with Messieurs Heath for £3500, to answer the above, and as there is little prospect of any thing else for the present, you see the probability is that even £5000 can scarcely be laid out unless a panic should seize them at Genoa, in which case much might be done. As to an oil picture of Raphael in his *great, grand, and broad manner*, not above six,

perhaps, exist in the world, and certainly are not to be acquired for *any money*. I may also assure you that another Landscape by Rubens cannot be expected *from Italy*. I am rather at a loss to know what is meant by Guido's *striking pictures*, as many of his finest works are not remarkable for striking effect, which is all they look for or understand in England. I am certain that if Raphael's works in the Vatican were carried there without its being known they were such, *nobody would look at them*.

"As to Sir Richard Worsley's observations, they give a just account of the present low state of taste in England, and his preference of a Magdalen by Guido to the Raphaels does not surprise me, as that country has always been taken by *sleight of hand*. Guido may astonish for a while, but does not go deep; but Raphael is like a philosopher, who will not mislead the judgment in order to gain general applause, but contents himself with addressing the hearts of the few who have feeling to relish him. Sir Richard is a voluptuary, and judges accordingly.—As this, however, is the case in general, we must bow with submission even to bad fashion. Let us hope, however, that by the acquisition of those magnificent objects which I now have in view for you, a better and more refined taste for the arts may be ultimately esta-

blished in the country which we are in reality now so much serving. And let us likewise hope, that our exertions in this good cause may be justly appreciated."

As the acquisition of pictures of a high class and of long established celebrity has always been attended with much greater difficulty than the world in general imagines, so the impediments which have been thrown in the way of their attainment, and the subsequent risks which have been run before they could be brought to this country, must, in the eye of the real lover of art, in some measure enhance their value, and do credit to those whose patience and fortitude have ultimately triumphed over these difficulties.

No picture by Titian has ever come to this country which has enjoyed, since the period of its being painted, a greater reputation than the Bacchus and Ariadne of Titian,—a picture which has been referred to by Sir Joshua Reynolds in more than one of his Discourses: but no picture was ever brought to the country where a greater number of risks were obliged to be encountered. In writing, concerning this picture and others of consequence, from Rome on the 20th September, 1803, Mr. Irvine says,—

"As to the Bacchus and Ariadne, I hope it may fall into my hands, as one of the proprietors

came to consult with me the other day as to what he might take it and the companion at on making a settlement of joint property. I of course declined giving any opinion of their value, on account of my not having seen them for so many years, but at the same time gave him to understand that, perhaps, I might make an offer for them should they fall to him. This I thought best to do in order to encourage him to take them. The companion is a picture begun by John Bellini, of figures feasting in a wood, and finished by Titian; the landscape (which is very fine), being by the latter. So many years have elapsed since I saw it, that I cannot speak of it with much precision, but as far as I can recollect, it is very fine, and has always been much esteemed. You have probably seen the print of the other, and copies of it are also common, which show in what esteem it has been held. I beg you will immediately give me your opinion as to what price might be given for them, and do not speak as to their being here, as it is generally supposed that they were sent away long ago. As the proprietor spoke of it as a pity to separate them, I imagine he would wish to sell them together, without he is tempted by a proportionably high price for the Bacchus alone. I have spoke to Sloane about his Poussin, and hope to have it for £500, the price

formerly offered, though he objected to the nine months credit. Indeed I do not think it advisable giving more, as before it reaches you, with one expense or another, it will stand you probably in more than £600. As to the subjects of the Murillos at Genoa, the four best are as follows, but I can scarcely venture on more than the two first as things go at present. 1st. A Repose in Egypt, with Angels, about 5 feet long by about 4 high. 2d. Adoration of the Shepherds, somewhat larger, and the finer of the two, if I remember right. 3d. An immaculate Conception, *i. e.* the Virgin standing on a new moon surrounded with Angels. 4th. A penitent Magdalen, with Angels; companions about 5 feet high or less. The countenance of the Magdalen not handsome, and the angels in both not well drawn, as is often the case with him. For these reasons I will not now recommend them. After all, to speak sincerely, I do not think I have erred much on the score of *subjects*, and only wish you to compare what I have sent with those of others. In future I shall be still more cautious, and to make every thing as clear as possible, must request of you, on mentioning any picture to be purchased, to fix as near as possible the price I might go to. The drawing in Vandyck's Venus is such as is to be expected, and perfectly characteristic.

It is better than in the print, and was once, by repainting, made quite antique; but I had it taken off as truly ridiculous. To look for certain beauties unknown to the master, or to the time in which he lived, is a species of false criticism much in vogue at present. You must not expect another N. Poussin, for it is next to impossible to find one. The two Rospighosi ones, engraved by Morghen, were offered to sale some time ago, but at enormous prices, and they are such as I suspect would not do in England, being rather dry. That of the allegory on human life, of four figures dancing, and Time playing, has to be sure many beauties. I think 8000 crowns were offered for the King of Naples, and refused. I wrote to you before, that the landscape mentioned in a former letter is a copy from Nicholas, so that I would not venture on it.

"I can now inform you from the best authority, that the report of the Sampieri collection being on sale is entirely groundless. I called this morning on the Marchesa Lepri, aunt of the present proprietor, a boy of thirteen years of age, and now living with her: she told me that there never was such an idea, that the tutors had no thoughts of it, and if they had, she was sure the boy himself would never give his consent, (a thing at his age necessary) as he was passionately fond of the art,

and even drew a little: that he often spoke with affection of his St. Peter and St. Paul, &c. &c. At this moment the boy came into the room, and on her mentioning the report, he shook his head, and said it was a great mistake. As I told you before, I have no doubt of the whole having originated from a Milanese dealer having bought an Albano out of the Monte Palace at Bologna, which he may have endeavoured to puff off, as coming from the Sampieri. This, with two or three others, have been sold to a Milanese gentleman.

" The large G. Poussin and Titian I am afraid will not so easily be conveyed, as there is no method of transporting so large a picture as the former by land, without rolling; and there is another objection to sending the other in this way. Of these things, however, I cannot as yet speak with certainty. It is not unlikely that affairs may take a different aspect in Italy before many months elapse, in which case the correspondence with England will again be opened on this side. As to Fagan's Claude, it was sent with his other pictures some time ago to Palermo, I believe: besides, he always refused to sell it or any other alone. There is no other to be got. I hear nothing further of the collection at Genoa, but shall again make inquiry. You have often mentioned of late the Modesty and Vanity of the Bar-

berini, but it cannot be had, nor is it a true Leonardo, but a Luini, like most of the others, and very dark. You will see by what I have before written, that the acquisition of the Murillos is very uncertain, being national property. The purchaser of the Annibal Caracci I had in Scotland was Mr. Payne Knight of Whitehall, one of the most intelligent amateurs. I did not sell it him immediately myself, but through the intervention of *two* others before it reached him, the last of which, I believe, was Cosway, the first Tresham.

"I have again talked with the proprietor about the two Aldobrandini pictures, but he has not yet settled with his partner. He declines separating them, as they were painted for companions, and mentioned together in the life of Titian. That with the figures by John Bellini was his last work, and dying before it was finished, the landscape was done by Titian, and has always been greatly admired. These and two others (now in Spain), were painted for the Duke of Ferrara. He has promised me the preference, but I have not been able to make him fix a price, as he means first to have them cleaned."

By this letter, which contains much interesting information, it will be seen, that there was not a collection of any consequence at that period in

Italy, where attempts were not made to procure from it something or other of real consequence; and without vanity Mr. Buchanan may say, that in following up his views, no one was so successful as himself in securing for this country works of that description, either in point of importance or in number.

In January, 1804, Mr. Irvine made the purchase of six cabinet pictures, consisting of a Holy Family by Parmigiano, Bacchanalian Children by N. Poussin, a Flight into Egypt by Albano, two Heads of Apostles by Guido, and a picture by David Teniers of Boors singing, which was given by the King of Spain to Farinelli.

In March of the same year Mr. Irvine made several other purchases, among which was a fine portrait of a beautiful woman by Titian, represented as Sophonisba, the name being written on the back ground; the arms and part of her neck are bare, and of the most delicate carnation, and the character is of a grand and noble cast. This fine picture was, on its arrival in England, sold to Lord Kinnaird for 1000 guineas, and it is certainly one of the finest pictures of the master.

In March Mr. Irvine purchased two fine landscapes, by Salvator Rosa and Nicholas Poussin, of the proportion of 4. 4. by 3. 2., and transmitted them to England with a grand landscape by Gaspar

Poussin, representing a land storm, which is now in the possession of the Rev. Mr. Holwell Carr.

It has been already stated in the course of this work, that doubts were attempted to be raised by interested persons with regard to the authenticity of the fine Parmigiano of the Colonna, which had been purchased for Mr. Buchanan. In replying to his letters, Mr. Irvine says, "To clear up this confusion about the names of Parmigiano, or Parmigianino, I must inform you that the great *Francesco* Mazzuoli, (the undoubted painter of your picture) whom in England they call Parmigiano, is called in Italy Parmigianino; and a cousin of his (an inferior artist of a harder, drier style) is distinguished in this country by the name of Mazzuoli, but *in England* by that of Parmigianino. This I explained some years ago in a note I had added to my friend Cumberland's catalogue of Bonasoni's works, but it is probably in few hands, and besides, the English are so careless of information, and so obstinate when they have once taken up any idea, that there is no possibility of beating the truth into them. Whoever does not see the pencil of *Francesco* Parmigiano in your picture deserves to be treated only as an ignorant ass, incapable of judging between the two, of neither of which, perhaps, he ever saw a

true picture. That there should be another, formerly in the church of St. Margaret at Bologna, and now at Paris, proves nothing but that Parmigiano, like many other painters, has treated the same subject twice. During the time that it was exposed to the close examination of all Rome, I never heard of there being one so hardy as to call in question its being a duplicate of that at Bologna. By the by, I am convinced that this latter was the model on which Guido formed his penciling; and Malvasia, in his life, says, he put it on a footing with the St. Cecilia of Raphael. A Mr. Grignon, an artist now residing at Leghorn, whom I requested to examine whether it was in proper condition on its arrival there, wrote to me, that he had discovered two strips of canvas, of different quality from the original, on each side of it, and that it seemed to have been enlarged. This is rather in favour of the picture, and probably on examination, it may be found of a narrower proportion than the other. He was decidedly of opinion that it was a true Parmigiano, but thought it had never been entirely finished. In this I differ from him, as I know other pictures painted in the same free, slight style, which I look on as the *true manner* of this master,—more accustomed to making drawings than finished pictures. The

high-finished laboured pictures are almost all copies. I can give you no other account of the picture than that it was in the Colonna gallery."

Mr. Irvine having learned from his correspondent that the proprietor of the Balbi Collection of Genoa, a great part of which had been shut up for several years, and secreted from the time of the French troops entering Italy, was disposed to part with it, set off again for that city to examine the collection, and treat for the same if he could do so on favourable terms: he writes from thence—

Genoa, May 12, 1804.

"Since my last of this day se'nnight, I have procured a sight both of the pictures in town and those at Piovera in Piedmont, and must confess, that upon the whole I was disappointed, both in the number of fine pictures, and in their state of preservation, having most of them been cruelly flayed by a scoundrelly cleaner ten or eleven years ago, who must now be in purgatory, at least, tormented by the *manes* of those painters he has so savagely maltreated in this world. The St. John and St. Jerome of Guido are almost the only pictures that are untouched, and worth about 700 guineas each: the next are the Rubens, a duplicate of that which was at his own altar in the church of St. James at Antwerp, esteemed one of his

finest works, and now at Paris; and the Titian, with the Madonna, Child, St. Catharine, &c. in his second manner, and very fine, but both have suffered from over-cleaning, especially the Rubens. Not to enter at present into further detail, I shall only mention that this morning I had a conference with Balbi, and proposed treating for a part, but he told me he was determined to sell the whole or none. Finding him obstinate in this, I then told him that I could not offer more than 80,000 livres for the whole, on account of the state in which they were, and the great expense that must attend the repairing and removing them, &c. This offer he has positively refused. I think of coming up to 100,000, and letting the business rest there for the present. I am in search of other objects, but the lateness of the hour prevents my entering into detail; and these people are so tedious in every thing, that one loses all patience. You shall hear again soon, and I remain, &c."

Mr. Irvine having remained for some time at Genoa without being able to effect any purchase of consequence, returned to Rome, from whence he wrote, that on his way back he had purchased at Florence two fine landscapes by Annibal Caracci, painted on copper, which had been formerly in a villa belonging to the Medici family. These were sent to England. One of them is now in

the possession of Edward Gray, Esq. of Harringay House.

In June Mr. Irvine communicates his having purchased a very fine picture by Titian, for Mr. Buchanan, which is now in the possession of Earl Darnley; and he likewise gives some curious information regarding what was at that time passing in the world of art at Rome.

Rome, 30th June, 1804.

" Since last writing to you I have received your other letter of 18th ult., and shall now enter a little more into detail on what you have lately written than I have been able to do for some time. But, first, I must inform you that I have made a purchase of a Venus and Adonis by Titian, figures less than half life, somewhat different from that of the Colonna, and more like the one at Capo di Monte at Naples, engraved by Strange, where the Cupid is not asleep, but groups more with the other two, and is holding a dove; the size 4 feet 3 inches long by 3 feet $4\frac{1}{2}$ inches high. It was purchased from the Mariscotti palace by the younger Camuccini, whilst his brother was in England with Day. It is clearer in the background than the Colonna picture, has a rainbow in the sky, and without the little Venus and car in the clouds. It has not been put into such proper order as it might have been, but I hope to

improve it considerably. Its size makes it suitable to the generality of purchasers, and, though not highly finished, is finely painted, and in a masterly manner. I think it ought to bring £1000 unless times continue unfavourable; but the folly and prejudices of English purchasers are such that, perhaps, from there being others of the same composition, they may insist on its being a copy.

"Lucien Bonaparte has lately purchased about six or seven articles from the Justiniani, viz. the Minerva, antique vase, and a bas-relief, the two Lud. Caraccis, an Annibal Caracci, and a celebrated candlelight piece of Gerard della Notte, or Hondthorst. I made an attempt on the Domenichino and large Guido, by proposing to offer 5000 crowns for the one, and 3000 for the other, but soon withdrew, from being informed by an English artist that he had offered for the Domenichino, by commission from an English gentleman, 6500 crowns, which were refused, and that it was said B. had offered 7000, and was still in treaty. On receiving your last letter I also gave up thought of the Guido, which, though fine, is too high, and rather black and gloomy, that is, has too much of the chiaro-scuro, and wants colour.

"I hear from Genoa that the sale of the Domenichino is likely to take place soon, and my correspondent is assured of the preference on

equal terms. I think of going to £1000 sterling rather than lose it. He tells me that a great dealer and connoisseur of Paris, lately arrived, has been to see it, and declares it to be a chef-d'œuvre of the master. He calls him Aslauers, and says he has seen all the fine pictures in Europe, but says nothing whether he be come to purchase."

In July Mr. Irvine writes of having purchased a cabinet picture by Guercino in his finest manner, representing the Madonna, Child, St. Joseph, and an Angel, formerly in the Lancellotti palace. This picture came to England, and is now in the select collection of Jeremiah Harman, Esq. He also mentions having procured the Apollo and Silenus by Annibal Caracci, painted in distemper, which was formerly in the Lancellotti palace, and formed the top of a harpsichord. This spirited small picture was purchased by Mr. Walsh Porter, and again, at the sale of his pictures, passed into the collection of the late Mr. Angerstein. It now forms one of those which were purchased for the public gallery of this country, as was also another picture by the same master, also imported by Mr. Buchanan, representing Erminia and the Old Shepherd, which is one of Annibal's capital works, although of late years misnamed Domenichino.

In August Mr. Irvine communicates the purchase of a fine picture by Gaspar Poussin, and a

Magdalen, by Guido, an oval picture, from the Altoviti palace of Florence; and the same month he mentions the sending for England some other pictures, but which were of less importance, being principally studies by the great masters for some of their grand works, in particular the St. Peter by Guido. He also desires to know to what extent he might go for the portrait of a child by Titian, which was in the Strozzi Collection, and is engraved in the Schola Italica. He had already offered 500 gold sequins for it.

In October Mr. Irvine writes of the Gerini Collection of Florence being attainable, and likewise two capital pictures by Ludovico and Annibal Caracci, which were in the Tanari palace of Bologna; also of the immediate prospect of obtaining the great altar-piece by Domenichino from Genoa, for which he had placed above £1000 sterling in the hands of his correspondent there; he likewise communicates information which he had received regarding several capital pictures which are likely to present themselves in the market, a selection of which he afterwards obtained.

The following month he writes—

Rome, 24th November, 1804.

"To-day I have received two letters of 7th and 10th cur. from Genoa, which have been detained

considerably on the way by the cordons, drawn on account of the fever at Leghorn, informing me of *the purchase of the Domenichino*, but without saying any thing particular of the price. All I know as yet is, that besides the 1000 crowns for which my correspondent drew some time ago, he has taken up, from Heath and Co., 22,000 livres of Genoa, being the whole of the credit I had given him, that is, 10,000 some weeks ago (October 11th), for which Messrs. Heath and Co. drew for £350 sterling, and on the 3d cur. 12,000 more; and, by a letter received this day, they inform me of their having again drawn for £412 19*s.* 2*d.* to balance the whole of this account. By this you will see that about 28,500 livres have already been laid out, and as yet I know not but some other demand may be made, as, besides the price of the picture, a copy is to be put in its stead. But I shall write immediately to put him in mind that I limited him to 28,000 livres, or about £1000 sterling, and that I have no idea of going to further expense. When I can have the above picture here to put it in proper order it is impossible to say, as the present alarm spread all over Italy by the yellow fever (or something similar, though rather milder) having broke out at Leghorn, prevents the communication between the northern and southern parts of Italy. Could

it be rolled without much risk I should have it sent by land; but not having had an opportunity of examining it with attention, I do not know whether it will bear it, and even then it will be detained long on the road should the present rigour with respect to every thing passing through Tuscany be continued. Besides this, it will require some time to make the copy required. I observe what you say respecting the vessels of different nations, but as there is at present no good channel but Venice, of course British bottoms under convoy are preferable to every other. The Mr. Gibbs of Palermo, you mention, I have had occasion to correspond with several times, but nothing but the most pressing necessity would induce me to send goods (especially pictures) to any port belonging to Naples, not only from the uncertain communication, but the vexations and expenses at those ports."

This letter will show the difficulties which began to present themselves to the acquisition of pictures in Italy, and to getting them sent off when acquired; while the purchase of the Domenichino will prove the risks which sometimes occurred to the making of such acquisitions themselves; for after above £1000 had been paid for it, and the picture, after so much negotiation, toil, and trouble, had been considered as certain property,

the people of the small town where it was situated having (through the means of some parties who were interested that it should not be sold to Mr. Irvine), risen *en masse*, declared they would pull down the church from whence it came if it was not immediately replaced, threatening destruction at the same time to all that were interested in the transaction. Thus, after having paid a large sum, the object was defeated, and with great difficulty could any part of the money paid be recovered.

The following month Mr. Irvine writes—

Rome, 22d December, 1804.

" I must now inform you that I am in hopes of soon adding greatly to your collection by the purchase of several articles from Camuccini, which he had kept up in hopes of selling them to an English gentleman, but who, he thinks, has been prejudiced against him from hearing of his dispute with Sir S. Clarke. I must defer particulars to my next, as nothing is as yet decided, and I wish to pass to a subject of more consequence. A Milanese dealer is lately returned from thence and brought with him a Domenichino formerly in the collection of Caprara at Bologna (mentioned in Malvasia's Lives of the Bolognese Painters, vol. ii. p. 343), representing the Magdalen carried to heaven by angels, her figure about three and a

half feet, and the picture about five feet high by three and a quarter broad. It was carried by Caprara to Milan, and there sold or pawned to a Jew, from whom it was purchased; and the present possessor has an affidavit written by Caprara identifying the picture, and also certificates of painters, &c. who had either seen it at Bologna or given their evidence as to its originality. The possessor told me he should ask 1000 louis-d'ors for it of any amateur, but as I bought on speculation he would make an abatement accordingly. After waiting some days, not to show much eagerness, I returned to-day, and after examining it again, offered him 400 louis, which, at 45 francs per louis, make 1800 crowns, and as this was of course refused, the business rests here for the present. I shall wait a few days to see whether he makes any advances, and if not, shall return, and endeavour by little and little to meet his pretensions. As it ought to sell in London for 1500 guineas at least (if I mistake not), I think I may go the length of £600 or even £700, for which last I ought certainly to have it, and perhaps considerably under if no rival appears."

This picture of Domenichino was purchased soon afterwards, as was likewise another fine picture of Gaspar Poussin.

In this month some objects of a fine class

again presented themselves. Mr. Irvine's letter states—

Rome, 29th December, 1804.

"I have been again to C., who opened his hidden treasures, and showed me the Esther before Ahasuerus, by Guercino, of the Barberini (engraved by Strange), and a very fine Annibal Caracci nearly of the same size, with figures of about five feet, representing a subject from Tasso, with a landscape back-ground in fine preservation. For these he asks £600 sterling a piece, and does not seem inclined to separate them. The Guercino has suffered considerably, and, on that account, as well as the price, I wished to get the other alone, and offered £500 sterling for it and three other pictures, viz. two heads of a young Christ and St. John, on one canvas, by Guido (rather slight); a beautiful small Guercino, from the Borghese, on copper, and a sketch with many figures by Veronese, which perhaps would make a companion to that by Rubens, lately sent over, and is clear and spirited. This he refused, but agreed to give the small ones for £200, a sum for which he insists the Guercino alone would sell in England; and, perhaps, he is not far wrong, as it is in his best manner, well preserved, and precious. Being anxious to get at the Caracci, I would not close for

the others, as I wish to make one bargain for as many as will suit your purpose, in order to tempt with a round sum at once.

"P.S.—Size of the small Domenichino just purchased, is 4 feet $6\frac{1}{4}$ inches high, by 3 feet $2\frac{1}{2}$ inches —daylight. As it formerly served for an altar-piece in the private chapel, there was a semicircular piece at top, which is now folded back behind the picture so as to be restored if desired; but as it contains nothing but clouds with a little glory, it seems superfluous."

Again, in January, he writes—

Rome, 12th January, 1805.

"I have now finally settled with C. for the following pictures, but want of time prevents my entering into further particulars, except to say that I consider them as worth, in London, about £4000, as I shall particularise in my next. They are as follows:

Erminia with the Old Shepherd and Children, by Annibal Caracci.

Holy Family, by Andrea del Sarto, from the Villa Aldobrandini.

Holy Family, by Fra. Bartolomeo di San Marco, from the Villa Aldobrandini.

Juno, Minerva, Venus, and a Muse, by Parmigiano, from the Villa Aldobrandini.

Fruit Seller, by Caravaggio.

Small Holy Family, on copper, Guercino, from the Borghese palace.

Heads of young Christ and St. John, by Guido.

Sketch by Paul Veronese.

Old Head, by Annibal Caracci.

Head of the Madonna, by Parmigiano.

The Genius of Sleep, by Guido.

"The Domenichino is now on its way to Venice, and in the case, at bottom, will be found the vouchers from whence it comes, &c. It is so much improved by what I have had done to it by my cleaner, that it seems to have increased £500 in value; I think it must certainly bring £2000."

The above purchase made by Mr. Irvine may be regarded as one of considerable importance. The Erminia, by Annibal Caracci, was purchased by Mr. Angerstein, and will now be found in the gallery which has been commenced for the nation, but is there erroneously ascribed to Domenichino. The Holy Family by Andrea del Sarto, which is a very fine one, was chosen by the Rev. Mr. Holwell Carr for his collection, he having, previous to these pictures coming to England, purchased a sixth share in these and other pictures from Mr. Champernowne and Mr. Buchanan. The Holy Family by Fra. Bartolomeo, which was one of the finest pictures then in Rome of that

master, was selected by Mr. Champernowne, and, at the sale of his pictures, was again purchased by Mr. Buchanan for Mr. Gray, of Harringay House. The Juno, Minerva, Venus, and a Muse, by Parmigiano, was sold to Lord Radstock. The small Holy Family, by Guercino, was for some time in the collection of Mr. Champernowne; the picture of the Young Christ and St. John was purchased by Jeremiah Harman, Esq.; and the Head of the Madonna, by Parmigiano, was purchased by the Baroness Lucas, now Countess de Grey, as a companion to the beautiful head of our Saviour by Guido, mentioned in a former letter. All the others, though good, were of less consequence, and it is not, therefore, worth while to mention the purchasers of them.

Fine pictures were by this time beginning to become scarce in Italy, and the same quantity of them were no longer to be found in the market as at the period of the Revolution. These had found their way to the various countries of Europe, especially to France and England, and by far the greater part of those which came to this country, at least the most capital works which could be procured, were purchased for Mr. Buchanan, he having at the outset restricted Mr. Irvine to such objects.

In January, 1805, Mr. Irvine writes—

"I have this moment received a letter from my friend at Genoa, mentioning his return to that city, but without the picture, or any prospect of obtaining it. The week after he was to have the money returned, and hoped in a few days to settle the purchase of the Murillos at the Capuchins. He does not say for how many; and I advised him lately rather to confine himself to the best, if possible, than take the whole. The affair with Balbi is still going on, and he has offered 80,000 livres for twenty-one pictures. He informs me also of his laying close siege to Gentili; but as yet nothing is decided. He has attempted the acquisition of another sketch by Rubens, but the proprietor absolutely refuses to sell. I have concluded a bargain for a young Christ asleep, by Guido, and two landscapes, by G. Poussin, for 900 crowns; that is, 550 for the landscapes, and 350 for the Guido. The landscapes, having made much noise on account of a law-suit, must be sent away without going through the usual examination—but of this you shall be advised."

As mentioned in a preceding letter, Mr. Irvine had, on examining the pictures of the Balbi collection, found himself very much disappointed, not only with many of the pictures of which it was composed, but with the state of those which had suffered greatly from injudicious cleaning:

he was therefore less anxious to push that matter; and from the extravagant demands which the proprietor continued to make, especially for pictures in the state in which he found them, he determined on relinquishing them altogether if he could not obtain a selection on terms nearly as above offered. In the mean time the affair became known to others, and sixteen of the Balbi pictures were purchased by Mr. Wilson at the price of 120,000 livres, a sum which, under the circumstances of that collection, and from other objects of greater consequence which Mr. Irvine had at that time in view, he did not deem it prudent to give.

In February, 1805, Mr. Irvine writes of a celebrated picture by Baroccio being offered to him, along with a young Christ sleeping, by Guido. The Baroccio is that known by the name of the Madonna with the Cat. It came afterwards into Mr. Buchanan's possession, and is now in the collection of the Rev. Mr. Holwell Carr.

In March, 1805, Mr. Irvine entered into a treaty for several capital pictures at Genoa; but the difficulty of conveying property out of that country at that time, and the risks of capture at sea, which attended it when shipped, became very great; while the whole of the Italian ports themselves were blockaded by British vessels of war. It could only therefore be through the

means of neutrals, or vessels with simulated papers, that any of the property purchased for Mr. Buchanan or Mr. Champernowne could be sent to England. These vessels were subject to be visited by the ships of war of all the Belligerents, and some serious losses were sustained by capture, particularly in the ship Friendship, which was carried into Algesiras, with property on board to the amount of £5000 sterling; among which was one of the pictures mentioned in this letter, viz. the Juno and Argus by Rubens, a grand picture from the Durazzo palace of Genoa, and a very capital picture by Titian from Milan, mentioned also in these letters.

In the same month Mr. Irvine mentions having purchased three Guercinos, two of which were fine landscapes, in which class, works by this master are very rare. In this letter he says: "The unfortunate fever at Leghorn, and the length of the passage from Venice during these hazardous times, together with the uncertainty of trusting cases by neutral bottoms, have occasioned an uncommon embarrassment to me in forwarding cases from this country; but I am determined to be less timorous and circumspect in future, as it seems better to run some risks than let so much property remain in this country so long unproductive."

About this period a long time had elapsed since any pictures had been received from Italy; and although there was property in that country belonging to Mr. Champernowne and Mr. Buchanan to an amount of above £25,000 sterling, still none of it could be obtained without extreme risk; it was therefore proposed by Mr. Champernowne to his friend, the Rev. Mr. Holwell Carr, to take an interest in this property, which, under the existing circumstances of the times, he might have on the same terms as they had cost Mr. Buchanan and himself. This proposition that gentleman agreed to accept, and accordingly he purchased a sixth share of the whole pictures so situated, amounting to thirty-two in number, with an understanding also to have a sixth share in future purchases made through Mr. Irvine, who was to be governed by Mr. Buchanan's directions as heretofore. By this purchase, which took place on the 2d of March, 1805, Mr. Holwell Carr obtained an interest in some of the finest pictures which had at that time been procured in Italy, on very easy terms, and without any trouble, many of which are at this time in his collection, in particular the Andrea del Sarto of the Villa Aldobrandini, the Storm, by Gaspar Poussin, from the Falconieri, the St. Bavon by Rubens, from the Carrega palace of Genoa, and several others from the same

quarter; and he afterwards added other pictures of consequence to it, in particular the Ghigi Claude, which Mr. Buchanan had previously sold to Mr. Walsh Porter. These four pictures alone are indeed sufficient to render any private collection of consequence, for, as has already been said, it is not *quantity* but *quality* which constitutes the real importance of a collection.

Shortly after this sale to Mr. Carr, and considering the quantity of valuable property which could not be brought home from Italy, Mr. Buchanan wrote to Mr. Irvine, that it was the opinion of the parties interested to stop making farther purchases of a great amount, until the property in Italy should be put on board vessels for England. This letter happened to arrive at an unfortunate moment, for in answer to it, Mr. Irvine writes, of date the 29th of June—"It is unfortunate that your order to stop purchasing arrived at the moment when my friend at Genoa was in train for doing something effectual. He had gone so far in treating for the three pictures of the St. Ambrogio, that had my letter arrived two days later, the business had been finished, as the day after its receipt had been fixed on for concluding the bargain. Thus has been lost the most capital stroke that has ever come in my way."

In consequence of these instructions, Mr. Irvine

made no more purchases before the month of September, when he communicated having acquired a fine Salvator Rosa, and the picture by Rubens of St. Bavon from the Carrega, which, as already mentioned, is now in the possession of the Rev. Mr. Holwell Carr. In this letter he again states the difficulties which then opposed the removal of works of art out of Italy; and he adds—"Did any thing depend on myself, I should be able perhaps to command with greater certainty time and opportunities; but he who has to do with picture-cleaners, distant agents, brokers, carriers, sailors, wind, and weather, cannot always, even in time of peace, keep the machine in perfect order and regularity, and much less can it be done in time of war."

In answer to some criticisms which had been made on some of the pictures sent home, he says, "If some pretended connoisseurs insist on finding in the works of certain masters what no person of common sense can expect, it is not my fault. To expect the perfections of one master in the works of another of a totally different character is highly preposterous, and often totally incompatible, and can only betray a want of knowledge of the works of the great masters in him who hazards the observation! You mention the high degree of refinement at which the English are

arrived in a choice of pictures, and how fastidious they have become in their selection "*by what has been sold of late;*" yet I will venture to assert just from what has been sold, as well as from what has *not* been sold, that their judgment is defective, and their taste corrupt. However that may be, it is my duty to send you such works as *may be deemed* saleable, as far as I can judge; and as selection is now become so essential, you must of course expect the number to be very limited, as works of the first class have become exceedingly rare."

In December, 1805, Mr. Irvine mentions the other three pictures by Murillo, from the Capuchins of Genoa, having been forwarded to England. This purchase, which has already been referred to, consisted of

1. The Charity of St. Thomas—by Murillo —which was afterwards sold to W. Wells, Esq. of Redleaf in Kent, for £1000.
2. The Flight into Egypt—its Companion —which was sold to Mr. Walsh Porter, for £800.
3. The Adoration of the Shepherds—which was chosen by Mr. Champernowne for his private collection, and was valued at £800.
4. Joseph and his Brethren—its compa-

nion—which was valued at £800, and is now in the possession of John Cave, Esq. of Brintree, near Bristol.

5. A Magdalen in the Desert—which was for some time in the possession of Mr. Walsh Porter, valued at £500.
6. The Virgin in the Clouds surrounded by Angels—which was also in the possession of Mr. Walsh Porter, and was valued at £800.

In February, 1806, Mr. Irvine writes that he had purchased a very fine picture by Titian, representing the Madonna, Child, St. Joseph, and St. John with the lamb, and two angels in the clouds, with a landscape back-ground, which came from Milan, and had been inherited by the Prince Albani from a family at Modena, for whom it had been painted.

This fine picture is one of those which were afterwards captured at sea, and carried into Spain, and which could never be recovered.

In the month of March, 1806, the junction of interests which had been made between Mr. Champernowne, Mr. Carr, and Mr. Buchanan, was not found to suit the parties: the opinions of the two former being a great deal too cautious for the acquisition of works of art during a period of war, to correspond with those of the latter;

the acquisition of the famous Ambrogio pictures having actually been lost through over caution, and an opportunity allowed to escape, which, as Mr. Irvine has said, could never again return. A division of the property was therefore resolved on, which took place about this period.

As soon as this took place, Mr. Buchanan immediately set to work to endeavour to acquire some of those objects which were of the first importance; but for the acquisition of which it was absolutely necessary to run certain risks, or relinquish them entirely, as the moment for such is always transient. Among these was the famous picture of the Bacchus and Ariadne, which he instructed Mr. Irvine to renew the negotiation for, and endeavour to procure at all hazards, and even a large price. In this he was backed by the present Lord Kinnaird, who well knew the great importance of that highly classical work; and his exertions were ultimately crowned with success, for in the month of May following he writes the following letter—

Rome, 31st May, 1806.

"Since my return to Rome I have had several conferences on the subject of the picture formerly mentioned, without, however, coming to any conclusion, as I remained fixed at the offer formerly made, and the other appearing equally determined

to make no farther abatement. At last, the business has been concluded on the following terms, which I was induced to accede to, not only from the tenor of your letters of 18th and 22d ult., just received, but from the necessity of losing no more time, in such precarious circumstances, and the appearance of an intended offer to be made in another quarter. The terms are these:—nine thousand crowns to be paid at three different times, viz. half the sum immediately, and the other half to be divided into two payments in bills at five and nine months date, or, what is equivalent, the payment made here in two and six months. Besides the above sum, I have been obliged to agree that, should the picture be sold for more than three thousand five hundred pounds, then other five hundred crowns are to be added to the above."

This most capital picture was, like others, detained in Italy for a considerable time, owing to the difficulty of removing it to England, where, however, it arrived in safety some time afterwards, and was purchased by Lord Kinnaird.

Previous to the purchase of the Bacchus and Ariadne, it should have been mentioned that Mr. Irvine concluded a purchase for two pictures of importance. He writes as follows:—

Florence, 25th March, 1806.

"A few days ago I received a letter from Mr.

Champernowne, informing me of the partnership between you, himself, and Carr, being dissolved, and a division made of the property; but as he particularises only a few of the principal pictures that had fallen to each, I should be glad to have a complete list of the different lots, not only from curiosity, but as it may be of service occasionally. He informs me also that you had agreed that I should purchase for him sometimes pictures of any master. I have just received advice from Genoa of the purchase of two pictures from one of the Durazzo palaces, viz. the Juno and Argus, by Rubens, and the Marriage of St. Catharine, by Vandyke. The last I have destined for you, according to former instructions, the other for Mr. Champernowne. As the cost of each is not particularised, I cannot yet say what sum each will have to pay; all I know is, that they cost 25,000 livres the two, without any additional expense whatever of fees to any person for transacting the business."

Again, in April, Mr. Irvine writes—

Florence, 5th April, 1806.

"Since my last, I have drawn on you for 25,000 livres, to pay for the pictures of the Durazzo Palace. My correspondent writes to me, that now is the favourable moment to procure the famous picture of the Magdalen at the feet of our Saviour.

by Paul Veronese, which is in that palace; and he desires immediate instructions, as he is afraid of some agents there who are connected with Wilson getting scent of it. As there is no time to have an answer from you, I have desired him to go the length of 30,000 livres, and take as much time as possible for the payment. This, I take it for granted, will be refused, as double that sum has been formerly, but will serve to sound them, and gain time. I confess I am at a loss what length to go, but as it is so well-known a picture, and of such repute, think that 40,000 might be given for it. He writes to me, that on examining it he finds the original picture considerably less than the present one. He mentions also another Vandyke, but as I remember nothing of it, and suspect it is not in the apartment usually shown, or if so, did not strike me, and is not noted in my memorandum book, I would not venture on it. I have desired your picture to be sent here to be put in order. The Titian is gone to Leghorn, and will be forwarded the first good occasion. I have been favoured with yours of 21st February, in which you give me a note of the different lots as desired, with the other two concerned. Carr, I think, has blundered most egregiously, having had the second choice, which has been lucky for Champernowne, who comes off second best. I think

you have chosen on the whole very well *, and am surprised at the relative values put on several articles. C. wrote to me some time ago in raptures with the Erminia, saying it would fetch £2500 or £3000, and now it is placed at £1500, on a level with the Andrea del Sarto, and Domenichino, and the Rubens on the same level! I confess your two *knowing persons* surprise me by the judgment they have passed on the St. Bavon, as it is evident they were not *knowing* enough to perceive that the *middle* part only is by Rubens, and the two sides added by another hand, as is evident from the less transparency and spirit. Of this I wrote to you some time ago, and am now sorry I had it not put in order here as I at first intended; but, finding the board so thin, and thinking it would be done with more nicety in London, I let it remain as it was. I will venture to say, as an artist, that it requires superior powers to execute the original part of this picture than the sketch formerly sent. Let any one examine well the group in the foreground, and then decide as to its originality. I would rather be author of that group than of all the other sketch. Having

* Mr. Buchanan had the first choice, and selected the Erminia, by Annibal Caracci, afterwards sold to Mr. Angerstein, and now improperly *called* Domenichino.

so many great objects in view for you, and finding the partnership dissolved, as also the impossibility of reducing Bonelli's demands to a small sum in money, I have taken the two Gaspars for Champernowne."

The celebrated picture of the Magdalen, by Paul Veronese, could not be obtained on such terms as would have rendered it prudent to purchase, considering the great risk of being able to get it away; but the above letter shows the class of pictures upon which Mr. Buchanan set his heart to purchase, if they could have been obtained on any thing like reasonable terms.

Mr. Irvine, shortly after the acquisition of the Titian, mentions having purchased a fine picture by Andrea del Sarto, a Charity by Schidone, and a Gaspar Poussin, all of which arrived in this country; but a parcel of letters which were written by him, after this period, to Mr. Buchanan, having been mislaid, he cannot now have reference to them, and will therefore only farther notice, of his importations from Italy, the small collection belonging to Mr. Fagan, which he had formerly requested Mr. Irvine to treat for in Rome, and which were sent home with a view of being offered to him, and which he purchased. These consisted of the following pictures—

1. The Madonna, Child, and St. John—by Titian—from the Borghese Palace—one of his richest coloured pictures—afterwards purchased by Lord Radstock at 1500 guineas.
2. The celebrated picture by Giorgione—from the Borghese Palace, which is engraved in the Schuola Italica, and which was likewise purchased by Lord Radstock at 800 guineas.
3. The celebrated Portrait by Morone, known by the name of Titian's Schoolmaster, which was purchased by the Marquis of Stafford at 600 guineas.
4. A fine Portrait of Rembrandt, by himself—from the Corsini Palace of Rome—purchased by Lord Kinnaird at 500 guineas.
5. Magdalen—by Titian—from the Borghese—purchased by Walsh Porter, Esq. at 400 guineas.
6. Rubens—a beautiful small picture of the Entombment of our Saviour—from the Colonna Palace—purchased by Thomas Duncombe, Esq. at 400 guineas.
7. Claude—a very fine small Landscape—from the Colonna Palace—purchased by the Earl of Carlisle at 800 guineas.
8. Gaspar Poussin—its companion—a Land Storm—also from the Colonna—sold

to R. Creed, Esq., besides several other pictures of consideration belonging to this small collection which likewise came into the possession of Mr. Buchanan.

Before entering upon the subject of the importations of capital works which Mr. Buchanan made from Spain, he will here mention some which were made by others, between the years 1804 and 1806. Many pictures of minor importance were, during the period of these importations, consigned to Mr. Buchanan, but which he does not consider worthy of particularizing in this place, his own plan of purchasing having always been to confine his agents to a strict and rigid selection of such objects as should command attention in all countries where the fine arts are understood and duly appreciated.

Among the collections which were about this period imported by others, was the small cabinet of pictures formed in Holland by Mr. Crawford of Rotterdam.

THE

CRAWFORD COLLECTION,

SOLD BY MR. CHRISTIE,

IN 1806.

THIS small collection of Flemish and Dutch pictures was formed by Mr. Crawford, a gentleman, who, on account of commercial pursuits, had resided many years in Holland. It contained several very valuable examples of the masters of those schools, and may be considered to have been a collection of some consequence in that particular department of the art.

The pictures were as follows.

CATALOGUE.

L. S. D.

1. K. DU JARDIN.—Outside of a Farrier's Shop; a Farrier shoeing an Ox, a Peasant and Boy standing by. Painted in a thin but clear tone; the sky silvery and brilliant,—a sweet gem.

Mr. North 126 0 0

L. S. D.

2. Lingelback.—View of an Italian Market, a Convent, Buildings, and Figures. Painted with a firm and neat pencil,—a lively and agreeable picture. Campbell 40 19 0
3. W. V. de Velde.—Boats and Vessels off a sandy Coast, a Waggon and Figures on the Beach. The objects minute, but painted with a delicate pencil. Mortimer 73 10 0
4. Old Weenix.—The Return of the Prodigal Son. The figures elegantly grouped at the porch of a palace; a garden scene and sea-port in the distance. Newsome 42 0 0
5. Hondikooter.—Dog, Hare, and dead Game. Painted with great truth, and finished equal to Weenix. Favre 43 1 0
6. Titian.—Venus and Cupid. Treated with elegance, and highly finished. Campbell 94 10 0
7. Hobbima.—Woody Landscape, with Cottages and Figures. A rustic scene, painted in his rich and fine manner. Barnet 210 0 0
8. V. den Eckhout.—Simeon returning thanks, the Infant Christ on his knee. The Elders and Scribes represented on the left as marking the fulfilment of the prophecies. The subject treated with great solemnity, and with force of effect equal to Rembrandt. Campbell 40 19 0
9. Berchem.—A broken Landscape, with Peasants and Cattle passing a Ford. The remains of an aqueduct to the left; a warm sunny evening. Painted with a free and spirited pencil,—a beautiful cabinet picture. Walsh Porter, Esq. 362 5 0
10. V. Toll.—An Interior. A woman eating pottage; a spinning-wheel; beside her a barrel, pitcher, and

L. S. D.

various utensils. Painted with truth, and admirably finished. A rich and harmonious effect of light and shade give uncommon beauty to this picture, which is one of the most finished performances of the master.
P. Knight 126 5 0

11. Terburg.—An Interior. A cavalier taking a lady by the hand, and in a respectful attitude accosting her; other figures engaged in conversation behind. A pleasing composition, painted with care and delicacy. The draperies and costume exquisitely finished. A capital picture,—engraved.
The Marquis of Stafford 262 0 0

12. Lingelback.—View of a Dogana, a Harbour and Light-house, and Vessels in the distance. Figures in the costume of different nations pleasingly grouped, and painted with spirit.
Mr. Roberts 72 10 0

13. J. Steen.—The unexpected Return. A little spirited and beautiful picture, the style uncommonly chaste and elegant. The jealousy and indifference of the husband and wife, and the pleasure of the foolish servant discovering the supper prepared, are admirably expressed. Behind, are a lady at a harpsichord, and a female servant making a sign to a cavalier at the door. The penciling of the whole is inimitable. Lord Kinnaird 63 0 0

14. W. V. de Velde.—A Calm. A pleasure yacht at anchor, saluting a barge with persons of distinction putting off for the shore; various shipping agreeably placed. Painted in a sweet transparent tone,—a beautiful gem. Roberts 204 15 0

15. Both.—Mountainous Pass on the brink of a River, with a beautiful distant Landscape, Peasants on the

L. S. D.

foreground driving cattle, and one mounted and playing on the guitar. A warm glowing scene; very spirited execution. A charming Bijou.

Lord Kinnaird 315 0 0

16. VANDERHEYDE.—A View of the Hague. In accurate and lively representations of the distinguished edifices of his country, this master is inimitable; his perspective is true; the detail of the objects depicted minute, yet soft; his tone clear and transparent; the effect, perfect illusion. This picture is one of the very fascinating productions of his pencil.

Elwyn 179 11 0

17. BACKHUYSEN.—Distant View of Amsterdam, with Vessels and Boats: a brisk gale. A fine gleam of light discovers the agitation of the water, which is rendered in the best execution of the master.

Sir M. W. Ridley 63 0 0

18. WYNANTS.—Landscape. A road on the skirts of a wood, with figures hawking, the latter by P. Wouvermans. The trees and plants in the foreground finished with infinite care and elaborate execution. Wrongley 147 0 0

19. RUYSDAEL.—A Woody Scene. A torrent rushing over a rocky bed and carrying with it fragments of pine and other timber trees. A grand and solemn landscape, the sky beautiful, and painted in a sweet transparent tone. A charming picture.

Wrongley 199 10 0

20. REMBRANDT. — Portrait of a Greffier seated in a Chair. An animated character, painted with warmth and spirit. Parts of this picture are replete with delicacy: it is altogether an admirable specimen of the powers of this great master. Green 61 19 0

L. S. D.

21. Ditto.—Portrait of a Princess of Bavaria. A surprising effect of light enlivens this portrait, which is painted with great force and richness of colour.
Lord Ennesmore 73 10 0

22. Is. Ostade.—View of a Village and River. A winter scene, with figures skaiting. A charming picture. A white horse with a sledge and figures descending to the ice, on the left hand, is perfect nature. The whole is painted in a warm tone. It may be considered one of the most interesting and agreeable performances of the master.
Roachley 199 10 0

23. J. Steen.—Le Roi Boit. A domestic scene of mirth and noise; recommended by diversity and strength of character and infinite humour. The execution is in his most vigorous style. Truly capital.
Jackson, Chelsea 43 1 0

24. G. Metzu.—A Woman selling Fish and Vegetables, at a House Door, on the lintel of which is inscribed the name of the artist. The characters are portrayed with truth, and both the figures and still life exquisitely finished. The whole is in a sweet and delicate tone. A charming chef-d'œuvre.
Eglinton 251 0 0

25. G. Dow.—St. Jerome at his Devotions, kneeling at the approach to a ruined Amphitheatre. An umbrella, ingeniously placed, gives admirable effect to the face of the saint and the objects on the foreground. To the left, a leafless tree, as also a lantern, rosary, and various utensils are finished with exquisite care. An elaborate and precious cabinet gem.
Skirrow 199 10 0

26. Teniers.—An Interior with Boors smoking, and others regaling in an Inner Apartment. Very spirited.

L. S. D.

For character, smartness of touch, and silvery tone, this charming picture may be placed in competition with the most celebrated productions of his pencil.
Lord Kinnaird 399 0 0

27. Wouvermans.—Halt of a Party Hawking. Figures descending to the right, and others refreshing themselves by the side of a streamlet; with a view of a beautiful distant country. A chef-d'œuvre. The figures designed with elegance, the animals very spirited, and the whole painted with rich effect in his fine enamelled style. North 362 5 0

28. A. Ostade.—An Interior with many Figures dancing and regaling. An open door in the distance admits a view of a beautiful landscape. This admirable specimen of the powers of Ostade displays the gaiety of his colouring, tempered and harmonised by a correct knowledge of the *chiaro-scuro*, and appropriate design. The figures are charmingly grouped, the characters lively and natural, and the whole is finished with neatness and infinite care. A chef-d'œuvre.
T. Penrice, Esq. of Yarmouth 514 10 0

29. Cuyp.—A Landscape with a Road at the foot of a Mountainous Pass, and Peasants driving Cattle. On the left a cavalier and herdsman on the brink of a river. A warm glowing scene, painted with rich and beautiful effect. A rare and beautiful chef-d'œuvre, in which the artist has combined the execution of both with that richness of tone for which he himself was unequalled. Campbell 388 10 0

30. Rubens.—A Holy Family. The Virgin with the Infant Christ sleeping in her lap, St. Joseph and St. Elizabeth. A grand and elegant composition, replete with dignity and grace, and that power of

L. S. D.

colouring, which distinguish the noble productions of Rubens' pencil. Brown 146 0 0

31. Dubbels.—A View on the Mouth of a Harbour, with Vessels sailing out. A surprising chef-d'œuvre. The water breaking on the shoal beach, and stretching its glassy surface to the front of the picture, is expressed with that truth which could only have been attained by a happy observation of nature. The agitation of both elements is finely expressed; the science and execution in every part are admirable. It may be justly asserted that, in this performance, Dubbels has proved himself equal if not superior to every painter of his school in the same line.

Lord Kinnaird 252 0 0

32. P. Potter.—A Farm Yard with Cattle and Figures. Strong effect of evening sunshine; that wonderful effort in the art, acknowledged by the painter himself to have been his masterpiece, which he originally painted for the family of V. Slingelandt.

The artist has chosen a plain and natural subject, into which he has thrown all the power of his art, and the magic of his inimitable pencil. Suffice it to say of a picture that is above all praise, it has ever been considered on the continent as unique and invaluable. Earl Grosvenor 1512 10 0

Many of the names entered in this, as in other catalogues of pictures which have been sold by public auction, are those of persons commissioned to purchase only, and where the names of the real purchasers have never been given, and can seldom afterwards be discovered but by the means of casual information on some subsequent sale of the same pictures.

MR. ERARD'S COLLECTION.

About the year 1804, Mr. Sebastian Erard formed at Paris a small collection of pictures of a high class of the Flemish and Dutch schools, and also purchased the famous picture of the Seaport by Claude, known by the name of the Bouillon Claude, which may be considered the chef-d'œuvre of that particular class of pictures, not only by Claude, but of every other master in that line. He transmitted this picture, with its companion, to England, and they were purchased by the late Mr. Angerstein. The companion is but an inferior performance, and the same subject as that in the Doria Pamfili of Rome, which is a capital picture—doubts therefore exist as to its originality *, as they likewise do in regard to the

* In the purchase of a collection it frequently happens that the good and the bad must be taken together. It does not, however, follow that such should be afterwards kept together. Weeds will creep into every garden, and the sooner they are rooted out the more delightful will the genuine flowers appear. In a public gallery a rigid selection should be adopted, but when objects of a high class present themselves they ought to be secured on liberal terms without reference to the common rules of strict

picture called Correggio in the same collection, an undoubted original of which is in the possession of his Grace the Duke of Wellington.

Mr. Erard was particularly unfortunate in sending pictures to England. The ship in which his finest Flemish and Dutch pictures were embarked sprung a leak and stranded, and several cases of fine pictures were under water for some

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œconomy, the Public itself being always the supreme judge of the conduct of its managers.

The property of a State, which requires a certain degree of sound knowledge and judgment in the selection of it, is, like its political institutions, open at all times to the critical remarks of its citizens. Without the liberty of a free discussion perfection cannot be expected; while such liberty, the birthright of Englishmen, will always operate in either case as a salutary check against abuse, whether the same may have its origin in interest or in ignorance.

The National Gallery of Great Britain, with the powerful means which England as a country possesses, should be rendered a model of excellence, and never allowed to become, under any circumstances,

"A wild where weeds and flowers promiscuous shoot."

If such remarks are useful, they may be considered as doubly so at a period when such an establishment is in its infancy, and where the *nucleus* only for it can as yet be considered as formed; they may, however, be applied to all periods.

time, among which were two capital pictures by David Teniers, formerly in the Choiseul gallery, two fine landscapes by Domenichino, and Annibal Caracci, and many other precious pictures. Among those which arrived safe was the Visitation of the Virgin by Rembrandt, a picture which is now in the possession of the Earl of Grosvenor, and which may be regarded as one of the finest cabinet pictures of that master. Another was an Interior by Gerard Dow, also one of that master's clear and beautiful pictures.

MR. DELAHANTE'S IMPORTATIONS.

About the same period and following years Mr. Erard's relation, Monsieur Delahante, a gentleman of refined taste and correct judgment in works of art, also imported to this country many fine pictures of the different schools, among which were—

1. Rubens—The Holy Family.

Formerly in the imperial gallery of Vienna, and which afterwards came into the possession of Monsieur de Burtin of Brussels. This picture is

particularly described in his work on the fine arts. It is one of the most brilliant pictures of this master, and it is much to be regretted that it has been allowed to leave this country without finding a purchaser. It was for some time in the possession of Mr. Buchanan, who always considered it as the chef-d'œuvre of this master's cabinet pictures. It was offered in this country for 2000 guineas, and cost Mr. Delahante, during the war, £3000 sterling.

2. Rubens—The Conversion of St. Paul.

This picture, which is now in the possession of J. P. Miles, Esq. of Bristol, was, on its first coming to this country, purchased by Mr. Elwyn, from whom it passed into the collection of Richard Hart Davis, Esq. It is a grand composition, and possesses many fine parts, although it does not appear to have been painted entirely by the hand of Rubens himself. It was valued at 3000 guineas.

3. Rubens—Old Woman with a Boy.

An effect of candlelight, which is very surprising, and painted in a full and rich manner. Sold to Charles Duncombe, Esq. for 2000 guineas.

4. Philip Wouvermans—A large Landscape with figures, representing a Hawking-piece.

Sold to Charles Duncombe, Esq. for £800.

5. Philip Wouvermans—Le Coup de Pistolet.

Sold to Walsh Porter, Esq. Now in the collection of his Majesty.

6. Titian—A Holy Family, in a Landscape.

Sold to George Byng, Esq. for 1500 guineas.

7. Giorgione—Repose of the Holy Family, in a grand Landscape.

Formerly in the possession of Cardinal de Mazarin. Valued at 1500 guineas.

8. Domenichino—Landscape and Figures.

A grand picture. Sold to George Byng, Esq.

9. Rembrandt—Portraits of a Man and Woman.

Sold to Earl Grosvenor.

10. Cuyp—A celebrated Picture by this Master, representing a Marine landscape.

Sold to Sir Abraham Hume, Bart. for 1300 guineas.

11. Cuyp—A fine Landscape.

Formerly in the collection of Tolozan. Sold to Hanbury Tracy, Esq.

12. Claude—A pair of Landscapes by this master, a Sunset, and Sea-piece.

Sold to Mr. Angerstein.

13. Nicholas Berchem—A capital Landscape.

From the collection of Monsieur Grandpré of Paris. Sold to R. Hall, Esq. for 800 guineas.

14. Murillo—Portrait of Faustino Nivez.

Sold to G. Watson Taylor, Esq. for 1000 guineas.

15. Guido—The Assumption of the Virgin.

Originally in Spain. From the collection of General Sebastiani. Sold to G. Watson Taylor, Esq.

16. Domenichino—The St. John of the Justiniani.

Sold to Richard Hart Davis, Esq.: now in the possession of J. P. Miles, Esq. of Bristol. This is the famous picture which Mr. Irvine so often endeavoured to procure before it left Rome. It was afterwards sent by the Prince Justiniani himself, with the whole of his collection, to Paris; and Mr. Delahante succeeded in obtaining its separation from that collection, and sold it to the late Mr. Harris of Bond-street, who again sold it to Mr. Hart Davis for a very large sum.

17. David Teniers, Jun.—A Village Fête, or Kermess.

Formerly in the possession of the Prince of Orange, and one of his most capital pictures. This picture is now in the possession of His Majesty. It was valued at 2000 guineas.

The above are the leading pictures which Mr. Delahante brought to this country, as transcribed from a note which the author of these compilations received from himself. Besides these, he has sent many others, but which are of less importance. A fine picture by Paul Potter, formerly in the possession of Monsieur de la Perrierre, receiver-general of France, has lately been sent back to Paris, with some other pictures of a fine class, among which is the capital picture by Rubens, first mentioned in this list.

It is often curious to see with what little discrimination the amateurs of painting make a selection from those objects of art which present themselves in succession, whether as offered for sale publicly, or by private contract. How often pictures of the highest class remain unsold, or are allowed to find their way back to the place whence they came, and how frequently objects of a very inferior and meretricious nature take place of those of real merit. The picture of Rubens just mentioned is an instance of this. It is here spoken

of *generally*, but as in reference to this observation, it might likewise be cited *particularly*. We are, as a nation, still far from being able to appreciate justly, the fine works of " the illustrious dead !"

MR. WILSON'S COLLECTION.

At the period that Mr. Irvine transmitted to Mr. Buchanan, from Rome and Genoa, the magnificent pictures which have been already referred to in this work, the importation of so many works of consequence attracted the attention of others who were desirous of following his example, who hoped to make acquisitions of equal importance, and with equal success. Among those were the late Mr. Campbell and Mr. Wilson, the latter of whom proceeded to Genoa, and purchased sixteen pictures from one of the Balbi palaces, the whole of which collection, as already stated, Mr. Irvine had been in treaty for, until he found, on examination, that a great many of the pictures of that collection had suffered from over-

cleaning, and that but very few of them remained in an entire state.

Besides the pictures of the Balbi, Mr. Wilson likewise procured some from other palaces. On transmitting them to Mr. Campbell a few were sold by private contract, in particular to Lord Radstock, who purchased a fine small picture of a Holy Family by Julio Romano, a fine picture by Albano, and a portrait by Vandyck. The late Walsh Porter also was a purchaser of several pictures of consequence; in particular of the Rubens, known by the name of the Family of Rubens, and of a fine Guido. A few others were likewise disposed of by private contract; and the remainder were sold at public sale, by Mr. Peter Coxe, in 1807, and consisted of the following pictures.

The preface to the catalogue, as written by Mr. Coxe, proceeds.

ADVERTISEMENT.

"It is not to be presumed that any thing which can be said in the following descriptive catalogue will influence the opinion of the man of

taste, or intelligent connoisseur, as every picture must eventually stand on the ground of its own merit alone; it may not however be unacceptable to those noblemen and gentlemen who are anxious to become purchasers, to state a few simple facts in addition to announcing the rich sources from whence these noble specimens of art were drawn, and the events that occasioned their being brought into this country.

"When those dreadful occurrences took place on the continent that disturbed the repose of nations, Genoa felt the effects of the political hurricane equally with other states, and many of the Genoese nobility were compelled, for their personal safety, to leave their habitations. But when General Suwarrow had forced the French to retrace their steps, the nobility returned to their palaces, and again took possession of their property before it was plundered. Existing circumstances however would not permit them to keep these splendid collections entire; and the present proprietor, who was then in Italy, and on the spot, employed a considerable capital, and spared no expense to secure some of the finest works of art now extant, and which no consideration but that of imperious necessity could have induced their owners to have taken down from their

walls, where they had so long remained the pride of their families, and the boast of the Genoese people.

"The Durazzo, Lecari, Doria, Gavotti, Marano, Gentile, and Cataneo palaces, furnished some of their best stores, and particularly that of the Marquis Balbi.

"It would be impracticable within the compass of this note to enter into a description of all the celebrated performances that gave *éclat* to collections which were so long famous, and the inquirer must be referred to the account given of Genoa in French and Italian by Giuiseppe Ratti, to the descriptive catalogues of Cochin and Martin, or to any traveller of note who has visited the north of Italy, and been familiar with the fine arts."

CATALOGUE

OF

PICTURES

IMPORTED BY MR. A. WILSON.

L. S. D.

9. GUERCINO. — Lot and his Daughters. From the Cataneo Palace. 78 15 0

10. RUBENS.—Philosophers studying the Motion of the Spheres at midnight. From the Durazzo Palace. 78 15 0

11. DITTO.—The companion. Philosophers contemplating the sun through the aid of the Telescope, and laying down rules for the formation of the sun-dial. Also from the Durazzo Palace. 18 18 0

12. GUERCINO.—The Martyrdom of St. Catharine. From the Doria Palace. 22 1 0

13. VADDER.—A magnificent Landscape, representing a forest scene in the foreground, consisting of lofty trees, &c. From the Durazzo Palace. 105 0 0

14. DITTO.—A noble Landscape. The companion, of equal merit. From the Durazzo Palace. 105 0 0

15. PERINO DEL VAGA.—The Infant Christ and St. John. This beautiful little picture has been ascribed to Leonardo da Vinci. From the Gentile Palace. 30 9 0

		L.	S.	D.
16.	Dionysius Calvert.—Allegorical. From the Cattaneo Palace.	15	4	6
17.	Proccacini.—The Assumption of the Virgin. From the Doria Palace.	7	17	6
18.	Vandyke.—His own Portrait in a Spanish Dress. Spiritedly drawn and vigorously coloured. From the Balbi Palace.	30	9	0
19.	Titiano Vicelli.—St. Jerome in the Desert. From the Balbi Palace.	75	12	0
20.	Ludovico Caracci.—The Entombing of Christ. From the Spinola Palace.	48	6	0
21.	Paggi.—The Legend of St. Christopher.	3	3	0
22.	Giacomo Bassano.—The Money-Changers driven out of the Temple.	33	12	0
23.	Guercino.—The Saviour and the Woman of Samaria. From the Balbi Palace.	147	0	0
24.	Giacomo da Puntormo.—The Holy Family, with Elizabeth, St. John, and other saints in an Interior. From the Lecari Palace.	22	1	0
25.	Claude le Loraine.—A Morning Scene. From the Gavotti Palace at Savona.	342	16	0
26.	Ditto.—Evening. Also from the Gavotti Palace at Savona.	367	10	0
27.	Mazzolino di Ferrara.—The Holy Family with St. Francis. From the Lecari Palace.	22	1	0
28.	Titian.—The Adoration of the Magi. From the Balbi Palace.	220	10	0
29.	Tintoretto.—A Portrait of a noble Venetian, that will vie with Titian for character and energy of delineation. From the Balbi Palace.	105	0	0
30.	Vandyke.—The Virgin and sleeping Saviour. From the Balbi Palace.	120	15	0
31.	Idem.—The Portrait of General Spinola. From			

L. S. D.

the Balbi Palace. Purchased by Lord Radstock. 315 0 0

32. VANDYKE.—An Ecce Homo. From the Balbi Palace. 162 17 0

33. AGOSTINO CARACCI.—St. Jerome and the Angel. From the Balbi Palace. 315 0 0

34. ANNIBAL CARACCI.—St. François d'Assize. From the Balbi Palace. 315 0 0

35. GUIDO.—St. Jerome and the Angel. This most admirable performance was selected from the Balbi Palace, as one of the first objects of solicitude. Afterwards purchased by Walsh Porter, Esq. 766 10 0

36. RUBENS.—The Elevation of the Brazen Serpent. This renowned and splendid performance embraces all the resources and vigour of this great master's pencil and mind. To adopt the language of Sir Joshua Reynolds, they seem to have flowed with a freedom and prodigality as if they cost him nothing, and to the general animation of the composition there is a correspondent spirit in the execution of the work. The striking brilliancy of colours, and their lively opposition to each other, the flowing liberty and freedom of his outlines, the animated pencil with which every object is touched, all contribute to rouse and keep alive the attention of the spectator; awaken in him in some measure correspondent sensations, and make him feel a degree of that enthusiasm with which the painter was carried away. From the Marano Palace, where it was ever deemed one of the most conspicuous ornaments. 1260 0 0

This picture afterwards came into the possession of Mr. Buchanan, and now belongs to T. B. H. Owen, Esq.

The same gentleman referred to in this catalogue (Mr. James Campbell), was, at an after period, employed by Mr. Buchanan to go out to Cadiz during the late war in Spain for the purpose of acquiring some fine pictures by Murillo, which were at Seville, one of which, a picture of the Virgin, Infant Saviour, and St. Joseph, he obtained through a relation of his in that country, with some others of minor consideration. This capital picture is now in the possession of T. B. H. Owen, Esq. The great proportion of fine pictures, however, brought to this country from Spain by the means of Mr. Buchanan, after the French army invaded that country, were purchased for or consigned to him, through the agency of Mr. G. Augustus Wallis, generally known on the continent by the name of the English Poussin, and whom Mr. Buchanan employed and furnished with credits to go to Spain on the breaking out of the Spanish war, in the same manner as he had formerly provided Mr. Irvine with the means of acquiring such works of the great masters as could be procured in Italy, after the revolution had taken place in that country, and it had been overrun by the armies of France.

MR. BUCHANAN'S

IMPORTATIONS FROM SPAIN.

THE extreme difficulty which had existed in conveying property from Italy after it had been long acquired in that country;—the valuable pictures belonging to Mr. Buchanan, which had been captured and carried into Spain, as above described; and the war which at that time was carried on in the Peninsula by Buonaparte, whose generals made little scruple in selecting from the convents many of the finest works of the great masters of that school, induced Mr. Buchanan to avail himself of the services of Mr. Wallis, who had frequently expressed himself desirous of visiting Spain, with a view of acquiring some of those works of art which war and revolution invariably cause to change masters. From these considerations, Mr. Buchanan furnished Mr. Wallis with credits on Portugal and Spain, and Mr. Wallis

left England for Lisbon in the month of October, 1807.

It has often been remarked, that " in troubled waters we catch the best fish." This observation is no doubt true; but great risk and danger often attend the traversing of such waters in pursuing the object in view.

That Mr. Wallis did succeed in a most surprising manner, is proved by the many capital pictures which were in the course of the five following years sent by him to this country; but in the accomplishment of this object he had to encounter dangers, and to suffer inconveniences and privations of the most serious description, and which he could never have overcome, but for the high reputation which he himself possessed as one of the first painters of the day; a quality which has always served him as a ready passport to the lovers of art in all countries, which attracted the particular notice of some of the leading officers in the French army, and afterwards proved of the greatest service to him in prosecuting his views.

On the arrival of Mr. Wallis at Lisbon, he found the English in a state of the greatest confusion and terror, and on the point of quitting Portugal; but what was of serious consequence to him at the moment, he found that the banking house on which he had his credits had fled. On

his arrival at Madrid at a subsequent period, he found that the French houses on which he also had credits were likewise either on the move, or had failed, in consequence of reverses which the French arms had recently experienced in Spain. He afterwards found himself at Madrid when the French had again taken possession of that capital, and at the memorable massacre of the 2d of May, when he had the good fortune to escape the fate of thousands. Mr. Wallis saw the various changes which occurred in Spain; and its capital alternately occupied by the French, the Spaniards, and the English: he remained at his post, and profited by these changes to acquire works of art for this country, endeavouring always, as a professional man and artist, to stand well with all parties.

The first letter of Mr. Wallis is dated 30th October, 1807.

Mouth of the Tagus.

"We arrived here last night too late to attempt entering the Tagus. A pilot came on board and gave us the information we have since found but *too true*, that the packet is not permitted to enter the river nor approach too near the town. All seems to be fear and confusion; the greatest part of the English either gone or on the point of going. In about an hour we shall leave the

packet, and get into a boat which I have sent for to go boldly on and brave the dangers. I hope we shall be able to land and things will go on well, as every thing is made probably worse than what we shall find it. We have this moment spoken the Auckland packet, arrived here some days, which has not been permitted to enter the Tagus, but is loading English and English property; I shall find however, no doubt, means to write to you and let you know how things go on. A moment more favourable was never known, and if we can get a safe entrance we shall profit by it. I shall immediately on my entry in the town get every means of knowing what is to be done at Algeziras, into which place your pictures were taken, and regulate myself accordingly, wishing to get into the interior of Spain as soon as possible.

" P. S.—At this moment the captain of the packet has announced to us the having seen, on board the Auckland, the declaration of the government being united with the other powers to shut up their ports against the English."

He again writes—

Lisbon, November 3d, 1807.

" No doubt you must have received my first letter, written on board the packet, which was not permitted to enter the Tagus. With some diffi-

culty we got on shore, as the distance from the vessel was more than twenty miles up to the town; had our things seized by the way, which have been since recovered by making the usual sacrifice, and by taking a deal of trouble. On my arrival, being in want of cash, I searched for the house concerned with Messrs. Lubbock, but I could not have any assistance, as they were all gone. I then called to see if Mr. Oxendon, Mr. Morland's correspondent, was to be found; gone likewise. I had a small bill from a house at Falmouth, and I find their correspondent gone also, so that I find difficulties I could not have imagined, as all the English have left, or will be obliged to leave Lisbon; indeed I have not been able to meet with any one I was recommended to in this place. Not finding any of the English, I looked after others. I have seen Mr. Bartolozzi, who will write to-morrow to the Spanish minister at Madrid for my passport. I made acquaintance, through Pelligrini, with a person who has affairs at Algeziras, and shall write by his means to-morrow. If I had found Mr. Morland's correspondent I should have been there myself in a few days, as from thence I would have gone to Seville, but at present I cannot leave this on account of the great confusion and disappointments I have met with from the change of affairs.

"The prospect in Spain is so very flattering, that the moment I have my passport I shall go to Madrid, and there take up my head-quarters. We have in the Hotel here some very genteel Frenchmen who will go with us to Madrid; one of them has offered me money for my present wants, and every assistance, knowing the deranged affairs of a stranger who arrives under such circumstances. The 5th of November we dine with Monsieur Piliar, who has every means of correspondence through Spain, and who has already given me much information: he says Seville is full of pictures, as are several places adjacent; however, of this I shall soon have a perfect knowledge."

From the derangement of his credits on Lisbon, Mr. Wallis found it impossible to profit by any thing which was passing in that place, as both of the mercantile houses on whom he had credits had fled. He was, therefore, exceedingly anxious to get to Madrid, on which place he had further credits, and, accordingly, before his departure for that capital he writes the following letter—

Lisbon, November 13th, 1807.

"Having received in form our passports from His Excellency the Pope's Nuncio, signed by the Spanish consul, and likewise a passport from the Portuguese government to leave their states, a

thing very difficult for the moment to be procured, and for the English almost impossible, we shall get ourselves in readiness this day so as to be on our way to Madrid, and hope in thirteen days to be in that capital. As soon as I have made myself known there, and got a firm protection, as I intend taking up head-quarters there, I shall then think of a journey to Seville, Algeziras, &c. I shall receive news from that place on my arrival at Madrid. If I had found Mr. Morland's correspondents here, I could have been there already, and probably have settled the repurchase of your pictures; but every thing has been in confusion, and the English have not left any one to act for them; however, probably it is better not to have the money remitted from Lisbon to Algeziras, as there would be a very great loss, as every payment here from bankers is half paper and half money, and the exchange not at all favourable, supposing even the paper to be of value. I lost 30 per cent. on some two days past, and to-day I cannot get any one to take what remains. I have received many favours from Mr. Bartolozzi, Pelligrini, his Excellency Monsignor Galoppi, the Pope's Nuncio, and Mr. Piliar's family; and, in a moment like this, without their assistance I should have been lost, as the confusion is beyond description; nothing but talk of French and Spanish

armies, fleets, &c. arriving. I left the letter addressed to his Excellency, Viscount Strangford, who promised to call on me, but, thank God, I have done without his assistance; I have found good friends here, and have every reason to be grateful. Tell my friend Bone that I shall ever be grateful to him for his letter to that good man, Bartolozzi *, who has rendered me every service. He has given me high ideas of what is to be done in Spain, and that many fine things are in the possession of the old noble families, and are very little regarded. I have notice of a very fine collection that promises well. At Seville I know of several houses, but that is chiefly for the pictures of Murillo. The difficulty, or almost impossibility of getting into Spain, for political reasons, makes the moment favourable; the deranged state of some of the first nobles, on account of the late disturbance at Madrid, will make up, I hope, for the trouble of getting there; and I assure you, when I am in Madrid I shall think myself very fortunate. All the cunning people here have discouraged me by saying it was impossible, but every thing is to be done if properly set about."

Owing to the political state of affairs, Mr.

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* The celebrated engraver, who was then residing at Lisbon, and far advanced in years.

Buchanan heard nothing farther from Mr. Wallis until he received the following:

Madrid, 29th January, 1808.

"Several letters sent from Spain, by the way of Lisbon, I fear have not reached you, as the bankers who sent them mention the failure of many letters of that date that made the route of Lisbon. We have been more than two months in Spain, and chiefly in Madrid, except some excursions to see fine pictures, of which there are a great number. In this place there will be two or three sales of pictures in a short time, amongst which some fine ones of the Spanish school. Several very fine ones have been sold here since our arrival; I believe some have been bought by the agents of Mr. Le Brun, who has travelled all over Spain. Several have been offered to me of late, and I am daily requested to go and see pictures. If I have it in my power I shall see Seville, Valencia, and Barcelona, this spring, to examine the fine works that exist in these places. We have encountered many difficulties, as you may well imagine, and very heavy expenses, and what has more than all deranged our affairs, is the not being able to make use of Mr. Morland's credits. Several opportunities have offered that might at present be on their way home; but without money nothing is to be done. A friend of

mine, who is at Cadiz at present, has undertaken to purchase your pictures captured at Algeziras, and will, I hope, be so good as advance the money, as I knew him at Lisbon, and he has seen my credits on Madrid. I make no doubt of his success, but I dread every day his drawing on me for the money. I have given earnest for two small Murillos, and a portrait, very fine, by Velasquez, &c."

Circumstances appear to have conspired against Mr. Wallis meeting with success at his first outset in Spain as in Portugal. In the latter, two houses on whom he had credits had left the country. On his arrival at Madrid, the immediate credits on that place could not be made use of from a failure of the banking-house on which the same had been given, and another house on which Mr. Wallis requested that credits should be furnished (the house of Joyce and Co.) also stopped payment before these had arrived, which again threw him into a state of the greatest despondency and difficulty. Much was lost in consequence of these disappointments and repeated delays, but patience at last triumphed over them, and Mr. Buchanan will pass to the period when purchases of real consequence were effected, although Mr. Wallis's letters contain much curious and interesting information of the political state of Spain at that period, as well as the powerful

influence which the state of war in which she then was, had upon that country in regard to the fine arts, and upon her ancient collections of *virtù*. A short Journal of Mr. Wallis's tour in Spain, and of many occurrences which he witnessed, will probably be published hereafter.

The next letter received from him is dated—

Madrid, May 13th, 1808.

"I have written to you so frequently that I hope you must have received some of my letters; the only one of yours which has come to hand was of the 26th of December, in which you mentioned having written to me, directed to Sig. de Castro, and refer me to that letter. Mr. Morland sent £500 to my order here, but without any letter of advice to me. I received from Lubbock's a remittance on Cadiz. As in all probability more purchases are to be made here than in Italy, and much more advantageously, I think it prudent to write next week to Mr. Heath to remit me the £1000: not having received the letter you referred me to, I do not know any thing of your remittance to Paris. The present moment not permitting me to wait for any arrangements with M. T., and your having left it to me to act according to circumstances, I have shown our agreement to a gentleman here who will willingly engage according to the articles in the said agreement, and by his means many things may come to hand much sooner than

they possibly could otherwise. If I find several things of great consequence, too large to be sent by land, I shall endeavour, and hope to succeed in accompanying them. I hope in a few weeks to send you a good account of the purchases made. I expect in a day or two an answer from Seville very interesting concerning the picture already disposed of.

" P. S.—In the late unfortunate affair (of the 2d May) some thousand Spaniards have been killed: the French behaved with the greatest moderation imaginable. At present every thing is perfectly quiet. The grand Duke of Berg, who commands, is generally liked by every one that knows him. You will particularly oblige me by writing to my father that nothing has happened to us in the late unfortunate and wicked massacre begun by the Spaniards; that we are perfectly well, and shall see him in a very few months if we are alive."

The above letter will show not only the impossibility which existed at that period of keeping up a regular communication with Spain, but the dangers which existed to those who were at that period residents in that unhappy country. The affair of the 2d of May was more of the nature of a massacre than a battle, and no one person in Madrid at the time could flatter himself for a moment that he was in safety so long as it con-

tinued, for, with strangers, the Spaniards knew no distinction of persons, whether they were friends or foes; it was an affair of the most perfect *acharnement* between the parties engaged in it.

Another letter about the same time is dated—

Madrid, 23d May, 1808.

"Having written to you last week, I should not have repeated so soon had it not been for the failure of the house of Joyce and Co., which again puts me in a situation very disagreeable. From my arrival in Lisbon to the present moment, my mind has been continually disturbed, and my health suffers by the singular and continual disappointments I meet with. Not a single letter of yours has arrived since that of Lisbon, dated 26th December last; and the letters you refer me to for information make me anxious to know their contents. The M. T. has received your note of the pictures wanted, and I shall have a letter in a few days of particulars. His letter has been two months on the way—such is the incertitude of correspondence with Italy; I have received five from my family all at once, some of which are of a date as remote as two months and a half—such is the state of correspondence at present. As all your remittances to me are on the house of Joyce and Co. it will derange very much my affairs. I mentioned in my last letter my intention to write

last week to Heaths of Genoa for the £1000; on this however I have not determined, nor shall till four or five days more, at which time I shall, I hope, be certain of several affairs of consequence, particularly of acquiring some of Rubens' best works.

"P. S. My seeing you soon depends entirely on my success, which will be known in a very short time; should, however, things turn out to the contrary, I shall, after remaining a month at Grenada, do all in my power to return to Italy, by the way of Genoa. The expense of this country, and the inconveniences are such as can hardly be believed; I heartily wish to be out of it, especially from being so very unfortunate in not having been recommended to some better bankers. Civility is here not very frequent, and hospitality quite unknown. Write to me often in case I remain longer than I wish."

These repeated disappointments which prevented Mr. Wallis from receiving money on any one of the credits furnished, was the cause of his being unable to accomplish one of the principal objects of his originally going to Spain, viz. the purchase of the fine pictures by Titian, Rubens, and others, belonging to Mr. Buchanan, which had been captured and carried into Algeziras; and which, from want of means to repurchase the same within

a reasonable time, and after a treaty had been commenced for them, fell into the hands of others, and could not afterwards be procured on any terms. They therefore became a positive loss to him, and one which was much to be regretted, even in a public point of view, as depriving this country of what would otherwise have now tended to enrich its treasures of art.

In another letter, which, from its contents, is very interesting, Mr. Wallis thus writes:

Madrid, August 5, 1808.

"I have written you many letters, of which I hope some one or other is safe arrived. Of yours I have received, since my leaving England, but one, dated 26th of December, in which you referred me to a letter directed to Sig. de Castro, that must have been lost, as likewise many others. Our situation, from the time of landing at Lisbon, has been one continuation of troubles and personal danger; particularly the 2d of May past, in which such numbers of persons perished: to add to all these troubles, the house of Joyce and Co. has failed. The order for the five hundred pounds came safe, as likewise a letter of credit from the Marquis Torlonia; but these being likewise on the same house, there is no use to be made of either. My money at Cadiz stands likewise without any means of being remitted to me, as there

has been no communication whatever with that place for many months. At present I hope we shall in a few days have the road open; in the mean time I have been obliged to unite with a person here, in case any thing turning much to account should offer with safety; but as I mentioned in former letters, I shall only make use of his money when I cannot avoid it, as his love for pictures is such that he will hardly like to part with those that please him. He has been exceedingly kind to me, and has given me money for my bill of one hundred pounds on you, as not a farthing was to be had from Joyce's house.

"I think of leaving this place for Seville, Cordova, Grenada, and Cadiz, in about fifteen or twenty days. The want of correspondence by post has hindered me from receiving the determination of the possessor of the Titian. On my arrival in Andalusia I shall probably be able to settle that affair. It is some time since I made a purchase of a well-known picture of Giorgoni's, of a Virgin, whole figure, and child, with St. Joseph offering the child an orange, with a beautiful landscape. The size of the board is about 2 feet 10 by 3 feet 1 high. I have likewise purchased a very fine landscape of Murillo's—size, 5 feet 6 long, by 4 feet 1 high. I sent you an account of these two in my former letter. The landscape

will be expensive to put in order: although well preserved, it has been badly lined; and being on three pieces of cloth, it has many little pieces wanting. The famous Murillos of the house of St. Jago in Madrid are on sale, but as yet I have not determined to make any offer, and their demand is even a folly to name. Some days past, many things might have been acquired just at the departure of the French troops, who have entirely evacuated Madrid and all Andalusia and Valencia, but nothing but sums of ready money would do, and my friend wished to give bills and have them delivered at the frontiers, but these would not be taken.

"The times have been so dangerous to personal safety, that I expected every minute to be destroyed. Two days past, in going to examine a fine picture of Rubens in Madrid, I met the populace armed, dragging the naked body of the president of the Havanna, with a cord round his neck, crying, death to all traitors—long live Ferdinand the Seventh. In going to Loeches, about twenty miles from Madrid, to see the famous pictures of Rubens, painted for that convent of nuns, and paid for by the Duke of Olivarez, the people of the town took me for a Frenchman, and with great difficulty I got off with my life. We have seen two most dreadful revolutions; one with the loss of several

thousands of French and Spaniards, and of small affairs of danger a vast number. King Ferdinand the Seventh left his country after a few days' reign, and King Joseph the First after a few days. The Spaniards behave with the greatest courage imaginable; and their surprising success has, if possible, increased their resolution.

"You will oblige me by writing as soon and as often as you can. You must not be surprised that some other letters mention my leaving Spain in a few days, which I intended to do; but as circumstances are changed, I shall be for some little time at Seville, &c. to see what is to be done. All I intend to do here, I shall decide in a few days. All communication with Italy is entirely cut off by the precipitate retreat of the French army; therefore I can have no more news from Torlonia. If I had been master of a certain sum of money these few days past, to have paid at the instant, I should have been now on my way to England; but still, should I succeed, as I hope to do, I shall accompany my purchases home, as really these dangers, troubles, and risks, have almost tired me out."

The contents of this letter are also important, as they communicate the commencement of a treaty for the celebrated pictures by Murillo, from the St. Jago palace of Madrid, and also mention

the famous pictures by Rubens, which were in the convent of Loeches, and which Mr. Wallis afterwards purchased.

The pictures of the St. Jago, by Murillo, mentioned in this letter, were purchased soon afterwards; three of the most capital of these were forwarded to Mr. Buchanan through France, to be shipped at Antwerp for England, when a favourable opportunity should present itself; and they were with other pictures thus forwarded actually in Antwerp at the period of its being besieged by the English army.

One of these was the celebrated picture of the Virgin and Child, which was at the principal altar in the chapel belonging to the house of St. Jago, and was for its beauty and wonderful colouring considered as the finest small picture by that master in Madrid. On its arrival in this country, it was sold to Lord Berwick for £2500.

Another was the great picture of the story of Jacob and Laban, where they have pitched their tents in a fine open country, and which combines that happy union of historical composition with fine landscape, which may always be considered as the perfection of art. This picture was highly prized in Spain, and ranked among the best works of that master. It was estimated at 3000 guineas, and the Earl of Grosvenor afterwards gave for it

two pictures, by Claude Lorrain, and a Nicholas Poussin, with £1200 in money.

The third of these pictures was the Virgin and Joseph conducting the infant Saviour—a picture of a very fine character. It was sold to the late Mr. Harris of Bond-street for £2000.

The other six pictures by Rubens, which are particularly described in the journey through Spain, by Ponz, were also, through the exertions of Mr. Wallis, obtained from the convent for which they had been painted. During a period of war and revolution with which Spain was at that period devastated, it could not be supposed that the proprietors of the convent in which those pictures were placed could attach great value to them; Mr. Wallis therefore negotiated with them for the whole six for a small sum of money, and this sum was actually drawn for on Mr. Buchanan, and paid by him; but difficulties having occurred as to their removal, and opposition being made by the inhabitants of Loeches, in the same manner as had formerly taken place at Garlonda, in the removal of the fine altar-piece by Domenichino, it was necessary to have recourse to the military authorities then in Spain to enforce the contract, and the possession of these capital works, and it was agreed that the French general giving his aid should be entitled to his choice of two of them,

already paid for by Mr. Wallis. By this arrangement these fine works were removed under the protection of a military escort, and were carried to Madrid, from whence afterwards they were forwarded to Paris. The two selected by the French general are now in the gallery of the Louvre; and the other four ought to have been transmitted to Mr. Buchanan, and were actually on their way to him, as several letters which he received from Mr. Wallis at that period will show. From some arrangements however among the parties on the spot, which have never been satisfactorily accounted for to him, it was afterwards made to appear that they had attracted the attention of the government of Buonaparte, who demanded them as its property; and that to defeat these pretensions they had been claimed by the Danish minister as belonging to his Excellency, he having furnished money on the bills drawn on Mr. Buchanan, and who besides claimed a right to two of these pictures in consequence of a contract which he stated to have had with Mr. Wallis. The result of all which was, that the money actually paid by Mr. Buchanan for these pictures was transferred to other objects, and the pictures themselves (which but for the exertions of his agent would have still been on the walls of a recluse convent), some years afterwards made

their appearance in this country as the actual property of the Danish minister, His Excellency Mr. Bourke, and were sold by him to the Earl of Grosvenor, in whose collection they now are.

It must here again however be repeated, that but for the mission of Mr. Wallis to Spain, and his industrious researches after works of art, England would never have had an opportunity afforded her of possessing those fine pictures, which, in all probability, would still have been on the walls of the convent of Loeches. The Earl of Grosvenor paid £10,000 sterling for them to the late Danish minister, Mr. Bourke.

Were these pages devoted to giving an account of the many interesting adventures which Mr. Wallis encountered while in Spain, or to depict the political state, or the misery of that unhappy country during the period that it was overrun by the arms of Buonaparte, and underwent a succession of revolutionary changes which were almost unprecedented, the author of these compilations is satisfied that much amusement might be afforded to his readers; but it would be departing too much from the principal object for which this work is intended, to enter at large into the interesting correspondence which he had with Mr. Wallis at that period; he will therefore confine himself

to short abstracts from some of these letters, or to an account of some of those high works of art which were actually transmitted to him, or of others which were offered to be sent to him, provided sufficient encouragement had been afforded to their importation; for it must here be remarked, that the ardent spirit which evinced itself for the acquisition of works of art between the years 1798 and 1804 or 1805, had in a great measure died away, or at best become very apathetical between the years 1810 and 1813; and that when the period did present itself of acquiring works of the very first class, especially some of the superlative works of Raphael, there was not to be found a sufficient spirit for the acquisition of these objects, on the terms on which such could have been attained, although the same were, from existing circumstances, and a wish to dispose of them on the part of the holders, placed at an estimation very much beneath any thing like their real value.

On the 2d September, 1808, Mr. Wallis writes from Madrid—

"I have added to the number of things which I mentioned in my last, all which shall be sent by the very first opportunity. The famous collection of the Prince of Peace, of Campolanchi, and many others, will be on sale in a very few days.

Every thing of the nobles all over the kingdom, who joined the French party, will be sold publicly."

Again he writes of this date—

Madrid, 14*th September*, 1808.

"Having an opportunity of sending you the present letter by a safe hand, I shall mention to you the present state of affairs without repeating what I hope is not necessary, having given you an account of the past. At present, the famous collection of the Prince of Peace is under examination for the estimation of the prices, and the collection will be shortly on sale. A friend has in confidence told me that two other collections will be sold very soon. I am promised to see the pictures of the Prince of Peace in a day or two; it is said to contain, amongst the rest, some of the finest works of Titian, and the Venus and Cupid of Correggio, as likewise the very best works of Murillo; and I am informed that many more will be desirous of selling shortly. In the provinces, a great deal is to be acquired owing to the present circumstances; and I flatter myself that the island of Mallorca will offer some excellent pictures, if report is to be believed. Without doubt, things must turn out very favourable so as to be able to send you a number of fine things for the ensuing winter, but no time is to be lost; and

I hope by the time that the road is perfectly safe to have added considerably to the fine things already purchased, of which I have given you an account in my former letters."

At the period when the existing government of Spain had given orders for the disposal of the pictures of the Prince of Peace, and of many others whom it considered as traitors to their country, it was the intention to dispose of these publicly to the highest bidder; delays however occurred in carrying this plan into effect, and the French army again made its appearance in Madrid before the same had been put in execution. The collection having been once marked out for sale, was still held as being for such, even after a change of the government had again taken place, and a day was named for the same; but on the morning of the day appointed, General Murat, who was then commandant of Madrid, had taken care to secure for his own private cabinet some of the finest pictures in the collection; in particular the famous picture of the Education of Cupid, by Correggio, which he afterwards carried with him to Italy, when he was appointed to the government of that country, which was afterwards at his death carried by his widow to Vienna, and lately purchased by the present Marquis of Londonderry, who has brought it to England.

A letter of some interest, as showing the state of affairs in Spain at the time, with remarks on the Spanish painters, and what might have been procured had the houses on whom Mr. Wallis received his credits been in a solvent state, may here be given.

Madrid, September 25, 1808.

" Having been obliged to write in great haste to consign to my friend the present letters, I forgot to mention, that after an immense deal of time lost and great trouble, I have got a permission for the house of St. Iago to sell their pictures of Murillo. The picture of the Virgin and Child, size of life—whole figures—in their chapel, is superior to any one I have seen in England. The others form a collection of the scripture history of Jacob; one of them with many figures, half-size of life, and a fine landscape. This picture is very large, and is perhaps one of the finest pictures in Spain, but without a large sum of money it cannot be had, as the family is very rich; besides which, it is spoiling the whole set, and taking away one of the best. It is well preserved, finely composed, and drawn and painted beyond belief. After having lost a great deal of time, I gave up this affair as many others, as I had no means of procuring money, and at that time no hopes of procuring a means even of correspondence, having

written to you almost every week, and sometimes twice a week, and never received any answer whatever, so that I have been almost in despair; however, you must be well convinced, that the present moment is still more favourable, and will continue to be so for two or three months, on account of the great expenses of the present war; besides which the government will sell all the property of the noblemen who have taken the French party.

"Of the Spanish school we have no idea whatever in England. If they could see the two or three best Murillos of the St. Iago family, and some of the fine pictures of Velasquez, Alonzo Canno, Pereda, Zuberan, Caregni, and del Greco, really first-rate men, whose works are quite unknown out of Spain, some estimate of the high excellence of this school might then be formed. This school is rich beyond idea, and its painters are all great colourists: some of their colossal works are surprising. If you had time and could bear the horrors of travelling in Spain it would be worth while to visit this country. After all, I must own I have, as an artist, learnt a great deal from this admirable school.

"If I had had five or six thousand crowns at my command a short time past, I should have

made some magnificent acquisitions, and left this via France, but all the affair was to be done in half an hour. Mr. Coesvelt wished to give bills to that amount, and to have them consigned out of the country, but the business could not be finished in that way: nothing but money would do, and his banker being French, is now imprisoned.

"P. S. I am to be taken, as a very great favour, to see the Prince of Peace's collection next week, in which there are some of the finest pictures by Murillo which are in Spain. This is a favour which is difficult to obtain, there being a positive order from the government to the contrary, until the prices are fixed on the whole collection, and the public advertised thereof.

"The collections of the Duke of Alva, of Campolanchi, and the Duke of Hijar, will also be sold very soon; and the present moment offers an opportunity that can never again return. Do not therefore lose any time in sending me credits on several Spanish houses; as all the principals of the French houses have fled with their army, many of the leading houses are entirely ruined, and all the former credits furnished me through the banking houses in London are under the present circumstances good for nothing; indeed, nothing is understood here at present but the *peso duro*."

In consequence of the many fine objects which at this period presented themselves for sale in the Spanish capital, and the succession of disappointments which arose to Mr. Wallis from the various credits sent him on houses established in Spain having proved useless, while bills on England were of little avail and bore a high discount, he was obliged to form a union of interests with Mr. Coesvelt, a gentleman who had been for some time in Madrid on matters of a mercantile nature, and was connected with the banking house of Messrs. Hopes of Amsterdam. All pictures therefore that Mr. Wallis purchased came to be a joint account of Mr. Coesvelt and Mr. Buchanan, owing to the facilities which he could render in furnishing money on bills drawn on England, &c. while Mr. Coesvelt, on his part, had the advantage of the knowledge and judgment of Mr. Wallis as an artist, in making a selection of objects of art.

Before giving a list of the purchases which were made by Mr. Wallis, or the consignments of pictures which afterwards came to England through his means, one of those letters which Mr. Wallis wrote at the time of sending off these purchases will here be given. In this letter, he advises having drawn on Mr. Buchanan for the price of the pictures by Rubens, purchased from the convent of Loeches, and of having had these pictures

encased to send off to him, via Bayonne. It is written in Italian, and is here given in the original text.

Madrid, li 3 di Settembre, 1809.

" Per questa presente li manda di avviso che sta incassata i quadri di Velasquez, Murillo, Ribalta, i Snyders, e che averete al istesso tempo *i quadri di Rubens in diversi Cassi.*—Percio sono stato obbligato di tirare sopra di lei per Mezzo di Sig. Smith ed fils per 606 lire sterline.

" Li devo avvisare che si perde 20 per cent. sopra il Cambio, essendo a $48\frac{1}{2}$ ed anche a 50. Avendo ancora di pagare qualque somma, per detti quadri saro' obbligato di tirare sopra di lei per in circa 200 altri liri sterline, percio questa presente li servira di avvissio. In pochi giorni partiro di qui per Bayonne, di onde li scriverò particolamente degli oggetti mandatoli sarebbe necessario di inviarmi dei fondi in Casa di Baguenault's ed Co. a Parigi, perche si no, si perde moltissimo."

Although it was afterwards so contrived that Mr. Buchanan should not profit by this important purchase, which was in fact paid for by drafts on him, which he provided for, and which are still in his possession, yet he here notices this fact, to prove that these pictures were in reality purchased for him, and would never have come to

this country had Mr. Wallis not used every exertion to make the acquisition, in consequence of the powers which he had received from Mr. Buchanan to draw on him direct for all purchases that he should make in Spain; all former letters of credit sent to that country on houses established there having, for the reasons already explained, proved abortive. Whatever arrangements therefore may have been afterwards made in a foreign country by those who had these pictures in their power at the time, Mr. Buchanan cannot but look upon himself as the primary cause of their ever having been acquired; and certain he is, that but for the intervention and management of Mr. Wallis, they never would have been obtained from the walls of the convent which they occupied.

The first arrival in England of pictures purchased in Spain by Mr. Wallis, did not take place before the month of November, 1809, when Mr. Buchanan received the following pictures, via Holland.

1. The great picture, by Murillo—from the St. Iago palace of Madrid—representing the meeting of Jacob and Laban.

Sold to the Earl of Grosvenor, as above mentioned.

2. Murillo— The Virgin and Child.

From the chapel of the St. Jago palace. One of the most rich and beautifully coloured pictures of this master. Purchased by Lord Berwick. It was valued at 2500 guineas.

3. Murillo—The Virgin, young Christ, and St. Joseph.

Another of the set of capital pictures by this master, which was purchased from the St. Jago palace. This picture was sold to Mr. Harris of Bond-street.

4. Velasquez—A set of six pictures by this master, principally of domestic subjects, and interiors.

The figures of half the size of life. These passed into different collections.

5. Salvator Rosa—Four Philosophers.

Painted in a grand and spirited manner. Sold to Sir G. P. Turner, Bart.

6. Murillo—Boys eating Fruit.

A subject which this master has treated with great truth, and is full of character.

7. Backhuysen—A Storm.

Sold to Richard Creed, Esq.

8. Jacomo Palma—A Pieta.

9. Snyders—A fine Boar Hunt.

The landscape by Rubens, now in the possession of Sir James Erskine, Bart. It belonged to the Prince of Peace.

10. Rubens—A grand Lion Hunt.

This picture is by no means equal to that in the Dresden gallery.

11. Velasquez—Two Dogs fighting.

A capital and spirited picture of this scarce master. It was purchased by the Earl of Carlisle.

12. Roellas—A Holy Family.

There were other pictures by Spanish masters, whose works are not so much known in this country, but which possess great breadth and brilliancy of colouring.

At the period that Mr. Wallis purchased these pictures, a number of fine pictures were also purchased for Mr. Coesvelt, on his private account. That gentleman had not to contend with the disadvantages which Mr. Wallis had so long laboured under, in consequence of the failure of so many houses in Spain, and he therefore had it in his power to profit by the favourable opportunities which presented themselves. He availed himself of these and formed a fine collection, which he

afterwards sold to the Emperor of Russia, who has for many years been the greatest and most liberal purchaser of the present period*.

After the pictures which have just been mentioned had arrived from the continent, a considerable time passed over before any others were transmitted from Spain to this country by Mr. Wallis. The state of the times was such as precluded a communication between England and the Continent, and the great detour which works of art were obliged to make, attended with the consequent risks, operated as a complete bar to their importation for a great length of time. At last, however, Mr. Buchanan received a collection, through Mr. Wallis, which contained some of the most capital pictures which had ever come to England, and had these arrived at a moment when there had been a proper spirit and feeling for the fine arts in England, and been sold with facility for any thing like their value, Mr. Buchanan was offered the consignment of some of the most capital works which Raphael had ever painted, works which have been since known to the amateurs of painting generally, but at a

* The Emperor Alexander purchased the collection of Malmaison, which belonged to the Ex-empress Josephine, for a very large sum.

period when they could no longer be attained on any terms.

In the month of September, 1813, Mr. Wallis arrived in England with a part of this collection, having been obliged to make the detour of Germany, and to take shipping at Stralsund. He returned via Paris, having French passports, and he passed through the army on the Katzbach a short time previous to the entire change which manifested itself against the power of the Emperor of France, and the dissolution of the German Confederacy as then linked together by the power and influence of Buonaparte.

The pictures which Mr. Wallis brought with him, and some others which shortly afterwards arrived, having been placed at the disposal of Mr. Buchanan, and his instructions from the parties to whom they belonged having been that the collection was only to be sold in one lot, he wrote the following letter to some of those gentlemen whom he considered to be the principal patrons and encouragers of art at that time in England, and some of whom were connected with the government of the country; but he is sorry now to have to say, and this country has certainly much cause to regret it, that he received from but one gentleman a favourable answer to the proposals then communicated, and that at so late a

period that the parties abroad had determined that the great picture called in the list Sebastian del Piombo, but which, in fact, was the famous picture of Christ carrying his Cross, by Raphael, and which could not at that time be named in any other manner than as given in the list subjoined, should no longer be sent to a country where they considered so much apathy actually existed for the acquisition of works of the highest class ; for it must here be stated that the small Raphael of the Escurial was one of those which was actually placed in Mr. Buchanan's hands, of which he acquainted those to whom he wrote. That picture was sent first, from its size being so much more convenient than the others, for the express purpose of ascertaining how matters were likely to be in regard to others of still greater importance, should the risk be run of sending them to this country.

London, 29th October, 1813.

" Having lately had some of the most valuable pictures which were in the royal palaces of Spain consigned to my care, I do myself the honour of enclosing to you a list of these.

" The parties to whom these pictures belong are of high consideration on the continent ; and as they will only dispose of this collection in *one lot*, which makes it difficult to find an individual purchaser, I am induced to submit a plan to some of

the leading amateurs and purchasers of works of art in this country, which may not only meet with their approbation, but holds out to them the certainty of obtaining some fine pictures at a very moderate price by following the mode which was adopted in the purchase and sale of the pictures of the Orleans Gallery.

"The sum which is required to purchase the collection, as described in this list, is 20,000 guineas. The value which the pictures themselves are presently worth at a moderate computation, if taken individually, amounts to 37,600 guineas, and they have been estimated on the continent by competent judges at a considerably greater sum. To facilitate a purchase of these pictures, most of which are warranted to have come from the royal palaces of Spain, and comprise some of the most capital works of the great masters, I have suggested a plan of selling the whole in seven shares of £3000 each, making the above sum of 20,000 guineas; and gentlemen, to whom these proposals are now made, may take one or more shares as they may be inclined.

"Should the purchase of these shares be completed, the collection will, like that of the Orleans, be exhibited in London, and the pictures sold on account of the purchasers for the best price which can be obtained. Each purchaser of one or more

shares will, previous to the public exhibition, have the power of selecting any picture or pictures which he may choose at the value to be fixed thereon as the selling price; but should any of the purchasers of shares not choose to take any pictures for themselves out of the collection, they will, at the close of the exhibition, be entitled to their advance from the sales which have been made, with the proportion of profits arising thereon, in common with the other shareholders.

"I have thus endeavoured, sir, to lay before you the sketch of a proposal for securing this valuable collection, which I should hope would meet with your approbation, and which I am fully confident would prove not only of individual interest to the purchasers, but of real benefit to the fine arts in Great Britain, being well aware that the pictures to which I now beg to call your attention are objects of NATIONAL IMPORTANCE, and some of them of a description which cannot be acquired hereafter on any terms whatever. I have likewise to add, that should the present affair be brought to a conclusion by a sale being effected of this small collection to the satisfaction of the proprietors, I shall beg leave to submit a plan to the shareholders for bringing over a few pictures which are at present in France of a very superlative description, and which have always been re-

garded as objects of the highest importance, and comprise some of the leading works of the greatest Italian masters.

"When the collection of the unfortunate Charles the First came to be sold, by an order of the Commons, in 1649, deputies from Spain, Sweden, and Flanders, came to purchase, and actually carried out of this country the greater part of the invaluable treasures which formed that magnificent collection. The Spanish ambassador, Cardena, alone, purchased as many pictures and other valuables as, being conveyed to Corunna, required eighteen mules to carry them to Madrid. When, therefore, some of these *very* pictures, from the chances of war and revolution, come back to this country, or may again be purchased on the Continent, I trust the leading purchasers and encouragers of the fine arts in general will not be backward in securing objects, the loss of which caused to this country so much regret.

"Should the plan now proposed meet with your approbation, and you should be disposed to avail yourself of the same, I shall feel obliged by an early answer.

"I have the honour to be, &c."

October 1813.

List of pictures of the various schools of painting, several of which were in the royal palaces of Spain, especially the Escurial, the King's palace at Madrid, and the palace of the Prince of Peace.

1. The Raphael of the Escurial, representing the Madonna, Infant Saviour, and St. John, particularly described by Padre Ximenes in his voluminous description of the pictures of that palace —valued at 5000 guineas.

This picture was painted several years after that of the Madonna della Segiola, and has been valued by Monsieur Denon at 8000 louis-d'or. Mr. West, who has seen it since its arrival, considers it to be the finest Raphael which has yet come to England.

2. Leonardo da Vinci.

This celebrated picture is also fully described by Ximenes, and hung as the companion to the Raphael in the high apartment of the Prior at the Escurial. It represents the Madonna, Child asleep, young St. John, and Angels. It is one of the best authenticated and finest pictures of Leonardo—valued at 4000 guineas.

3. Correggio.—The Madonna and Child, with St. Joseph in the back-ground—valued at 2000 guineas.

A fine and well-known picture of this very scarce master, whose works are hardly known in England. It comes from the first collection at Madrid.

4. Sebastian del Piombo—7000 guineas.

The great picture of this master which was in the Escurial, and has always been esteemed his chef-d'œuvre. It is about the size of the Transfiguration of Raphael, and has always in Spain been considered to rank equal to that picture. This picture is in reality equal in point of value, and, in a NATIONAL POINT OF VIEW, to the whole price now demanded for this collection. Mr. West is of opinion that it should fetch above £10,000. It is daily expected, but is not yet arrived in England.

5. Titian.—The famous Sleeping Nymph of Titian, from the palace of the Prince of Peace, formerly in the collection of the Duke of Alva.

6. Velasquez.—The Venus and Cupid by this master, which the Duke of Alva employed him to paint as a companion to the foregoing, and which also passed from the duke's collection to that of

the Prince of Peace—the pair is valued at 4000 guineas.

7 and 8. Velasquez.—The Portrait of the Count Duke of Olivares, minister to Philip IV. from the collection of the Prince of Peace; and its companion, Velasquez, painted by himself—600 guineas.

9. Claude. — A most beautiful picture by Claude, representing the effect of a Sunset in a fine Landscape—2500 guineas.

This is the only picture in the collection which was not in one of the palaces of Spain. It belonged formerly to one of the ministers of the court of France, and has been always esteemed the most capital of his middle-sized pictures.

10. Albano.—A celebrated picture of the Flight into Egypt, in his finest manner—800 guineas.

11. Murillo.—The Orange Boy of Seville, from the collection of the Prince of Peace—300 guineas.

12 to 17. Murillo.—A set of six small Murillos of the finest quality, which were from the King's palace—1000 guineas.

18 to 23. Velasquez.—A set of six small pictures representing the various dances of the Spanish peasantry, the Fandango, Bolero, &c. &c., which

were also in the King's palace—1000 guineas.

24. Vandyke.—A celebrated picture of the Martyrdom of St. Stephen, from the collection of the Prince of Peace—800 guineas.

The Flemish and Dutch pictures, as per list, comprise above twenty capital works of Rubens, Rembrandt, David Teniers, jun., Philip Wouvermans, Adrian Ostade, and G. Dow, in particular two famous pictures by D. Teniers, from the Teniers gallery at Madrid.

Among these are—

Four pictures of Interiors, by David Teniers, jun., large, and very fine—painted on copper.

Two large Landscapes and Figures, by David Teniers.

Four very fine pictures, by Philip Wouvermans, among which is the small picture of a View on the Sea-shore, painted for Elizabeth of Spain, and known to have been his last work.

Four fine pictures, by Adrian Ostade.

A pair of very fine Landscapes, by Both.

A fine Gerard Dow.

Six finished studies, by Rubens, for his pictures painted for the convent of Loeches.

A capital Portrait, by Vandyke.

A fine Portrait by Rembrandt.

Several of those gentlemen who received a copy of this letter in the year 1813, with the subjoined list, will no doubt again recognise it. It has at all times been, and ever will be the case, in regard to objects of art, that if such are not secured when offered, the time for their acquisition passes by and can never again return.

It is true that many of the pictures mentioned in this list, which had come to this country, were afterwards sold individually; but the grand object was defeated by losing the opportunity of securing what was to have followed, for the picture called Sebastian del Piombo, the Titian, the Claude, and some other pictures of an equally high class, were not sent in consequence of the others not meeting with that encouragement which had been expected.

Of those which were sold, the Raphael of the Escurial, No. 1. of the above list, was purchased on speculation, and was afterwards sold to Sir Thomas Baring, in whose possession it remained for several years, and always bore that reputation which its superlative merit entitled it to.

Its companion, the Leonardo da Vinci, No. 2, did not come over till the following year, when it was purchased by Alexander Baring, Esq. M. P. in whose collection it now is.

3. The Correggio, one of his most beautiful and

graceful pictures, was sent back to the continent, and is now in the possession of Monsieur de la Perriere, Receiver General of France.

4. The Sebastian del Piombo was, on the entrance of the Allies into Paris, claimed for the crown of Spain, along with several other pictures by Raphael, all of which are well known from having been afterwards seen by the lovers of art at the house of Monsieur Bonnemaison at Paris. These pictures have all gone back to Spain.

5. The Titian, it is believed, has also been sent back to Spain.

6. The Velasquez was sold in England.

7 and 8. By Velasquez, were purchased by the Marquis of Lansdowne.

9. The Claude never came to England.

10. The Albano is now in the possession of Sir John Murray, Bart. It is a chef-d'œuvre of the master.

11. The Murillo: where this has gone is not known to the author of these sketches.

12 and 18. The set of six small by Velasquez, and six small by Murillo, have passed into several collections.

24. The Vandyke was purchased by J. Egerton, Esq. M. P.

OF THE FLEMISH AND DUTCH SCHOOLS.

David Teniers.—The fine picture of the Prodigal Son, painted on copper, was in the possession of Jo. Webb, Esq. and now belongs to Mr. Erard of Paris.

Its companion was in the possession of John Webb, Esq.

Philip Wouvermans. — The small picture of Fishermen on the Sea-coast, which was painted for Elizabeth of Spain, and is the last picture which Wouvermans finished previous to his death, is in the possession of the Rt. Hon. R. Peel.

Rubens.—The six fine studies for his great pictures at Loeches (four of which are now in the possession of Earl Grosvenor), have passed into various collections. That of the Triumph of Religion is the best of these, the great picture of which is now at the gallery of the Louvre.

Many of the Flemish pictures mentioned in the above list were, from the causes above stated, not sent to England.

The author of this work has ever considered that the importation of works of a high class is not only enriching the country which receives them, by increasing her stores of wealth in a department which tends to improve her general taste, but is likewise serving, in a high degree,

her schools of art and artists. It never indeed can be denied, that whatever can add to a knowledge of the fine arts, must be regarded as an important service rendered to a State, and nothing can so effectually do so as the acquisition of those works which have so long attracted the esteem and veneration of past ages, and which add to the splendor and glory of a country. Such works carry with them real knowledge. They are full of high character, of sentiment, and of feeling —they tend to excite laudable emulation—they are like the pages of fine authors, thrown open for the enjoyment of those who can appreciate them —and they may be regarded as those TROPHIES which shed a lustre on periods of peace, as bright, as the most splendid victories do on times of war. It is for the philosopher to judge which are the most beneficial to society.

The little encouragement which pictures of the high class above mentioned received in the year 1813, offered no great inducement to run those hazards in the search after others which Mr. Buchanan had formerly so willingly and so frequently exposed himself to: he therefore gave up for a time a pursuit which, however much it might benefit or enrich the country, produced no adequate advantage to himself. He received neither thanks nor favours for what he had done, and although

he did not shut the door to consignments of fine objects from abroad, yet he no longer courted those dangers which he had so often and so ardently encountered, and it was not until the collections of Monsieur de Crochart, who had been *Payeur General* of the French army in Spain, of General Sebastiani, and of Prince Lucien Buonaparte, had been offered to him by consignment, that he re-engaged in concerns of that nature.

Before, however, entering upon any account of these, one or two other collections which were imported by others may here be mentioned, for the purpose of giving that chronological arrangement of the importation of pictures into this country which has been promised in the outset of this work.

LE BRUN'S COLLECTION.

In the year 1810 Monsieur Le Brun exhibited, in Paris, a large collection of pictures which he had formed in journeys made in Spain and Italy during the years 1807 and 1808. The times were not favourable in Paris for a sale of these objects, and a great many of them were withdrawn or purchased by the proprietor himself for the purpose of being consigned to Mr. Harris, of Bond-street, who received a large proportion of those objects which appear in the original catalogue published at Paris.

Monsieur Le Brun, in publishing a catalogue of that collection, also gave a small volume of etchings after some of the leading pictures which it contained. In his introduction to this catalogue, and in reference to his journey in 1807, which must have been before the French army possessed itself of that country, he says,

" I travelled into Spain, and I forgot nothing in my route which was interesting to an amateur :—

Spain is a mine of riches in works of art, formed from all the schools of painting.

" My admiration of many of their most celebrated masters, which are perfectly unknown out of Spain itself, excited in me a desire of carrying off examples of their works; but great obstacles opposed themselves to my projects. 1st. It is prohibited to permit any picture of a Spanish master to leave the country under severe penalties. 2d. The collections are almost all entailed, and are, in many instances, perishing from ignorance. 3d. The convents possess many of the finest works, but with great difficulty can they be obtained from thence."

In his reflections on the state of painting in Spain, he goes on to say—" Is it not a great evil for an artist, after having arrived at a perfection in art which would render him worthy of the admiration of all Europe, to find his works confined to a country the least enlightened of the present period? What riches does not a government deprive itself of which follows so blind a policy? Is not the glory of the immortal Poussin known to all the world? Are not the superlative talents of a Raphael, and a Titian, acknowledged by all? and yet the inquisitorial government of Spain would stifle the renown of its greatest masters, their first and best reward! — C'est à la libre

entrée et sortie des monumens des arts, que l'on doit les richesses et les connaissances qui distinguent si éminemment la France."

The catalogue raisonné of the collection formed by Monsieur Le Brun is exceedingly interesting and well rendered, but the limits of the present work will only permit a reference to such of the pictures as came to this country, without going into any length of detail. The finest of these were purchased by Sir Thomas Baring, Bart. who was at that period forming his collection.

Among these was No. 2 of the subjects which are given in the volume of etchings. It is a head of our Saviour, by Leonardo da Vinci, now in the possession of Sir Thomas Baring, Bart., which Monsieur Le Brun purchased at Milan.

14. Carlo Dolce.—A fine picture of Christ carrying his Cross.

Now also in the possession of Sir T. Baring.

18. Titian.—Portrait of a Venetian Nobleman with a Hawk on his arm.

Purchased by Sir T. Baring.

21. Sebastian del Piombo.—The Virgin and Child attended by Saints.

A composition of five figures, originally in the Cambiaso Palace of Genoa—now in the possession of Sir T. Baring. A fine picture of this master.

40. Raphael.—A Portrait, of powerful effect.

Formerly in the Ricardi Palace of Florence. Purchased by Sir T. Baring.

41. Julio Romano.—The Virgin and Child.

From the collection of the Senator Cambiaso at Genoa. This is one of the capital pictures of this great master. It was purchased by Sir Thomas Baring, and is one of the finest pictures at Stretton Park.

The article given in Monsieur Le Brun's catalogue raisonné, under the title of Jules Romain, proceeds, " Ce rare genie, rempli de feu et d'imagination, fut bientôt apprécié de Raphael, qui en fit son meilleur ami, et l'associa à ses aimables conceptions. Souvent il est confondu avec son maitre. Amant passioné de l'antique, il devint un des plus zélés antiquaires; il fut habile architecte et ingenieur. C'est en allant voir Mantoue que l'on sera à même de le juger: cette ville fut fortifiée par lui, et le Palais, élevé sur ses dessins, est enrichi de stucs et de peintures, qui tous offrent des sujets ingenieux et exécutés d'une manière admirable: c'est là qu'il termina sa carrière."

71. Ludovico Caracci.—Nymph and Satyr.

This picture was for some time in the possession of Sir George Bowyer, Bart.

79. Annibal Caracci.—A small cabinet picture of the Virgin and Child, which is very beautiful.

In the possession of Sir Thomas Baring.

108. Domenichino—Virgin and Child.

This picture remained for some time in the possession of the late Mr. Harris.

128. Ribera—called Spagnolett—A large picture of the Holy Family, in which a female is kissing the hand of the infant.

This picture is certainly the finest of this master which is in England, and will rank with any of his works. It is clear and brilliant in tone, and the characters are all graceful and appropriate. It was formerly at Genoa, and is now in the possession of Sir Thomas Baring.

130. Velasquez.—A full-length Portrait of an Officer, with a back-ground Landscape.

A picture painted with great freedom and effect. In the possession of Sir Thomas Baring.

134. Murillo.—The Conception of the Virgin.

This picture, which was formerly in the convent called " des Carmes Dechaussés Caille d'Alcala," or the barefooted Carmelites, is one of his brilliant

and studied compositions. It was purchased by Sir T. Baring, and is in his collection at Stretton park.

135. Murillo.—Virgin and Child.

A fine picture. It was for some time in the possession of the late Mr. Harris. It came from the collection of the Chevalier d'Azara.

165. Karel du Jardin.

This capital picture came also to England, but not finding a purchaser it was sent back to Paris, and is now in the French Museum.

The above are the pictures of note which came to this country, and are such as deserve to be principally noticed as the leading objects of this collection.

Many fine pictures of the Dutch school were at various periods brought to England by the late Mr. Panné, a Fleming, who for many years had settled in this country; but as his sales were made to private purchasers, and little known beyond those into whose collections they passed, it is impossible to give any account of them in this place. At his death, a large collection was sold by Mr. Christie of Pall Mall, which produced a considerable sum of money; but none of these were of a class to deserve any particular notice, neither could those which had been imported into this

country by himself be defined. He however sold many pictures of a fine class, which passed into the select collections of Sir Simon Clarke, Jeremiah Harman, Esq. George Hibbert, Esq. Hanbury Tracy, Esq. &c. &c. &c.

Several fine pictures have also at various periods been brought to this country by Monsieur La Fontaine; among others, that, of which the following catalogue furnishes a part.

CATALOGUE

OF

MONSIEUR LA FONTAINE'S COLLECTION,

SOLD BY MR. CHRISTIE IN JUNE, 1811.

L. S. D.

48. Garofalo.—Christ and the Woman of Samaria at the Well; a few figures also seen in a picturesque and beautiful distance. The composition simple and the expression fine: a building introduced in the centre, in shadow, gives a brilliant relief to the figure of the female: the draperies, as is usual in the works of Garofalo, are rich and finely coloured. 220 10 0

L. S. D.

49. A. Caracci.—A Landscape, with a road at the foot of a range of mountains, and figures in pastoral employment. A masterly production, worthy of the great mind of Caracci, and apparently executed *a l'improviso*. For variety and freshness of tone, this landscape has no equal. 262 10 0

50. Caracci.—The debouchement of a river, with figures in a boat. The front ground occupied by a skreen of trees, through which appears a picturesque scene. Painted with a masterly hand. 236 5 0

51. Vandyke.—Christ healing the lame man. A composition chiefly of three figures: the lame man is represented with the hand turned to his breast in an attitude the most expressive of gratitude and devotion. The commanding figure of the Saviour, and the noble character of the disciple, are fine and imposing. The colouring and touch are suitable to the subject, splendid and vigorous. This noble chef-d'œuvre is engraved by de Jode, under the title "*Tolle crabbatum.*" 346 0 0

52. G. Poussin.—A grand Landscape, with wood, water, buildings, and figures, composed in fine classic taste. A capital picture. 304 10 0

53. S. Rosa.—A grand Landscape, with broken hilly grounds and detached rocks, on which banditti are upon the look-out, and a fowler shooting game is in the near part of the picture. It is a magnificent display of the powers of Salvator; the lights finely thrown, and the colouring uncommonly brilliant. It is from the gallery of the Duca di San Vitali, near Mantua. 304 10 0

54. Guercino.—The Woman taken in Adultery. A composition of ten figures, among which that of the

L. S. D.

female is pre-eminently beautiful; her hair dishevelled, her cheek bedewed with tears, and her eye fixed on the Saviour, she is awaiting her sentence: The armour of a soldier gives a beautiful lustre and delicacy to her half naked figure; an elder with a stone in his hand is stooping as if to conceal his confusion; others appear in admiration behind. The contrasted force and sweetness of this picture are truly charming. It is from the palace of M. A. Cambiaso of Genoa. 252 0 0

55. Claude.—A Sea Port with the garden façade of the Colonna Palace, and a selection of grand Italian buildings, vessels at anchor, and figures on shore in the front ground: the whole illumined by a warm evening sun. The choice of objects in the distance appears less designed for embellishment than to throw a variety of tender shadows across the water, which give a beautiful lustre to the intermediate passages. This picture is a fine display of the great excellence of this painter's talent. 78 15 0

56. Teniers.—A Flemish Village Fête. A composition of near two hundred figures, comprising a religious procession, a brawl, a group of dancers, tables spread with viands, and peasants regaling, and lastly, in the front ground, a seigneur, his lady and family, spectators of the festive scene; the attitudes of these many figures are infinitely varied, and the whole is touched with the greatest spirit. A dancing pair in the centre in front appear to have raised the emulation of a little girl, the Seigneur's daughter, who, extending her gown, endeavours to imitate the dancing couple; the principal figures are touched with care and delicacy; and in this part of the picture

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the artist has displayed his highest finishing. A chef-d'œuvre. 1732 10 0

57. Both. — A grand Landscape with figures, the Baptism of the Eunuch. A mountainous scene on the banks of a river, the front ground overarched by trees, the branches of which are disposed in the most agreeable forms; a strict portraiture of nature. The warmth of colour, and crispness of touch, which form the charm of this delightful painter of landscape, are predominant features in this noble chef-d'œuvre. 1677 10 0

58. F. Mieris.—Lady stringing pearls, seated at a table covered with a rich Turkey carpet, on which is a silver vase and salver; a female domestic behind. The features and hair are exquisitely touched; and the satin and draperies finished to illusion 294 0 0

This picture is the *l'Enfileuse de perles*, afterwards in the Talleyrand collection.

59. A. Ostade.—Flemish Family's Repast,—interior. The figures in this beautiful picture are a Dutch peasant, his wife amusing an infant in her lap with a doll, and a boy with a mess of pottage; a spaniel near him, with his feet upon a stool, appears petitioning for his portion; a warm light admitted from a window diffuses a delightful glow throughout the chamber, and gives a rich harmony to the colouring, which is in A. Ostade's very finest manner: the finishing of the several utensils in the lighter parts of the picture is equal to G. Dow. From the cabinet of Mr. Schmidt of Amsterdam. 1050 0 0

60. A. V. de Velde.—Peasants and Cattle reposing beneath a woody bank. A beautiful chef-d'œuvre. A heifer is slaking its thirst at the brink of a clear

L. S. D.

pool; a female, her arm resting on it, turns herself to a cowherd seated, and in conversation with her. Other cattle in various attitudes display the correctness of design for which A. V. de Velde was particularly distinguished; the animals are painted to the life, and coloured in the true tone of nature. It is the very perfection of the art in this line. From the cabinet of Mr. Schmidt. 1890 0 0

Now at Carlton Palace.

61. Wouvermans.—The Hay Harvest. A perfect chef-d'œuvre, in which all the excellencies of this master are beautifully combined. In the nearer part of this interesting picture are seen to the left a lighter and a youth bathing; beyond these a waggon team is baiting, or a trest, while the harvest men are busily employed in loading: another, with a group, are busily engaged, on more elevated ground; and between them a romping party in the new hay, and falconers returning home with their dogs; the sky overcast, and appropriate to the time of year, gives warning of an approaching shower; it accounts for the bustle of the scene, and serves to heighten the effect of chiaroscuro. In no fine work of this master can a more agreeable variety be found, or a sweeter effect of colour, and delicate enamel in the finishing. From the cabinet of Mr. Schmidt. 1785 0 0

Now at Carlton Palace.

62. W. V. de Velde.—A Calm, with a fleet at anchor, and a vessel and yachts in motion. No painter ever represented marine views with such truth as W. V. de Velde, for which he was qualified by more than merely theoretical knowledge; hence the natural position of his objects, and the accuracy of the detail,

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even to the satisfaction of the nautical observer. The clearness of the sky, the reflection on the water, and the delicacy and neatness of the touch, mark this to be one of his chefs-d'œuvre. 997 10 0

63. REMBRANDT.—The Chef-d'œuvre of Rembrandt. The Portrait of the Master Ship-builder, known throughout Europe as the finest performance in his second manner: when quitting the elaborate style of his master, he discovered that breadth was necessary to render the true effect of nature. The shipwright is represented in his closet, a table before him covered with sections and naval architectural designs; he is interrupted by his wife who delivers a letter in haste; her hand upon the latch of the door, which gives a spirit and movement to the figures; the handling and colouring of the heads remind the spectator of the glowing style of Rubens. It is a truly wonderful performance, far above all praise! A mezzotinto of this picture is dedicated to its late proprietor, Mr. Schmidt. 5250 0 0

Now at Carlton Palace.

These prices are here given as entered in Mr. Christie's marked catalogue of the sale, but it has been generally doubted by connoisseurs whether such sums were actually paid.

COLLECTIONS

OF

GENERAL SEBASTIANI

AND

THE CHEVALIER DE CROCHART.

In the years 1814 and 1815 two collections formed in Spain were consigned to this country, and came under the direction of the author of this work: these were the collections of General Sebastiani, and of Monsieur de Crochart, paymaster-general of the French army in Spain, during the occupation of that country by the troops of France. Although these collections consisted principally of the works of the Spanish school, many of the masters of which, from being almost unknown out of Spain, have never become fashionable in the other countries of Europe; still there were also some fine pictures by Murillo, Vandyck, Wouvermans, David Teniers, and other masters, whose works have always been highly esteemed in this

country, and the celebrated picture by Leonardo da Vinci, from the Escurial palace of Spain, which is mentioned in the list of pictures above given on page 242, as being the companion to the Raphael, sold to Sir Thomas Baring, Bart. but which was not, from circumstances already explained, sent to this country at the period when it was first offered to Mr. Buchanan.

This fine picture of Leonardo da Vinci may, like the Raphael which came from the same source, be considered as the most capital and best authenticated work of that great master which has come to England. It was valued at 4000 guineas, and was purchased by Alexander Baring, Esq. of whose fine collection it now forms the chief ornament. The only other picture in England of Leonardo da Vinci, which can be put in competition with it, is the large composition which formerly belonged to the Lansdowne collection, and afterwards passed into the collection of the Earl of Suffolk; a picture which appears to be the original of that now at the Louvre, and is very superior to it in every respect.

In these two collections there was another picture which always possessed a high reputation in Spain. It is painted by Murillo, and is known by the name of "The Charity of St. Thomas." This picture represents the young St. Thomas,

when a boy, dividing his garments among a group of poor children. It is one of his powerfully coloured pictures; and although a subject which is treated in a manner that cannot excite much greater interest than his usual groups of beggar boys eating fruit, or demanding charity, and therefore cannot be ranked with the more noble and grand compositions which are in the possession of the Marechal Soult; still there is a force of colouring, a truth of expression, and a brilliancy in the treatment of the subject, which will always place it among the fine works of the master. When in the possession of Mr. Buchanan, there were many amateurs who desired to acquire it. It was purchased by Alexander Baring, Esq. in whose collection it now is. It was formerly at Seville.

There were also several other pictures by Murillo in these collections; in particular—

A Virgin and Child, which had formerly been in the possession of the Prince of Peace, and which is painted with truth and good character.

A small Assumption of the Virgin, surrounded by angels. Painted in a light and transparent manner, and which appears to have been the original finished study for one of his great compositions.

La Chasse au Faucon, by Philip Wouvermans

—a picture formerly in one of the Spanish palaces—and a Chevalier who has dismounted from a gray charger, and appears to be holding a jocular conversation with a milk-maid, may also be here mentioned.

This last picture passed into the collection of Alexander Baring, Esq.; and although small, it may be regarded as one of the most exquisite pieces of painting of this much esteemed master.

From the circumstance above stated of the collections being composed of pictures by masters of the Spanish school, whose works are little known out of that country, it would afford but little interest to the amateurs in general to go into a detailed account of them in this place; and therefore we pass to another collection of pictures which came to England in the year 1815, and was placed under the care of the author of this work, being that of Prince Lucien Buonaparte, who was at that period residing at Rome; from whence he sent his collection to this country.

THE COLLECTION

OF

LUCIEN BUONAPARTE,

PRINCE OF CANINO.

When this collection, which had always made a considerable figure among those galleries which had been formed of recent date on the continent, came to this country, it excited considerable attention among the lovers of art; but when it came to be generally known that about twenty of the very finest pictures of the collection had been retained in Rome, in particular the pictures by Caracci, which had been formerly in the Justiniani gallery, and several others of real consequence, a damp was cast upon that ardour with which it was at first received by the public, which operated very prejudicially to the sale of the pictures.

This collection, like those of the two preceding,

belonging to General Sebastiani, and Monsieur de Crochart, was consigned to the care of Mr. Buchanan, by whom a catalogue raisonné of the same was made out, of which many thousand copies were demanded during the period that the pictures were on public view. From this catalogue, a few articles have been extracted, which are here given as describing the principal pictures in that collection. Those of less consequence are omitted, not only from want of space in this work, but as it is only necessary to call the attention of the amateur to real excellence, and pass over whatever may be considered of mediocrity.

CATALOGUE

OF THE

COLLECTION OF PICTURES

OF

LUCIEN BUONAPARTE,

PRINCE OF CANINO.

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1. David Teniers.—Fête Champêtre. This beautiful picture, painted in the most clear and argentine manner of this esteemed master, was formerly in the possession of Monsieur de Tartre, treasurer to the King of France, and is well known from the engraving of it by Le Bas. It is one of those subjects in which this master was always so successful, and where he bestowed every effort of his genius and pencil, being so congenial to his own taste and feelings. The various groups of figures in this picture are well placed, full of spirit, and highly finished; while the landscape is in every respect appropriate to the subject. Now in the possession of Mr. Aynard of Paris. Was valued at 800 guineas.
8. Cuyp and Vanderneer.—This chef-d'œuvre, the joint effort of these masters, presents a work, at once beautiful and singular. The setting sun with

yellow radiance is fast approaching a distant horizon, which is crowned with several beautiful masses of trees, interspersed with cottages, and the spire of a village church: the windings of a river are also seen in the distance finely illuminated, and conducted with much knowledge of perspective. The foreground offers a rich assemblage of fine trees and plants; while the projected shadows of the afternoon, the milk-maid, and group of cows, tend to heighten a scene, which is natural and inviting.

The uncommon size of this picture, painted in a style equal to the best works of these masters, renders it a desirable object either for the gallery, or the cabinet of the connoisseur. Lately in the possession of Mr. Erard of Paris. Was valued at 700 guineas.

22. Leonardo da Vinci.—The Magdalen. A small picture, formerly in the Ambrosian library at Milan. It is a fine specimen of the works of this very rare and highly esteemed master, possessing an expression and character quite peculiar to himself. The works of L. da Vinci are very rare, and when genuine, will be found of the highest perfection, which he attained by his unremitting study, and a general knowledge of every branch of science. He possessed the patronage and friendship of Leo X., and afterwards of Francis I. Was valued at 500 guineas.

25. Sebastian del Piombo.—Portrait of a Florentine Gentleman. This master, who, though a Venetian by birth, afterwards became one of the scholars of M. Angelo Buonarotti, and acquired much of the character and manner of the Florentine school, has with great propriety been ranked among the lead-

ing masters of the celebrated period in which he flourished.

The present fine portrait is treated with an air and dignity which bespeak the great genius of this excellent painter; while the details of it are painted with a finishing which proves the great care that he bestowed on it. Was valued at 300 guineas.

29. Lud. Caracci.—Marriage of St. Catherine. The cabinet pictures of L. Caracci are extremely scarce, having devoted his time and attention principally to the painting of pictures on a large scale, as affording more scope for his great genius and talents. The present little picture presents a composition graceful and elegant in all its parts. The disposition and drawing of the figures, the air and character of the heads, and beauty of the countenances, render it a precious *morceau* for the amateurs of the works of the Bolognese masters.

30. Salvator Rosa.—The works of this artist are always known at first sight; they possess a variety and grandeur of composition which strongly mark the natural genius of the master.

In his landscape there is an effect equally true to nature, whether in her more rugged, or most pleasing forms; while his choice of scenery is generally of the highest class.

The present landscape is one of those delightful scenes where he is so often conspicuous in the truth of his perspective, and the clear tones of his atmosphere. The water is transparent, the trees and foliage touched with much spirit, the figures judiciously introduced, and the whole produces a most harmonious and pleasing effect. It may be ranked

among the fine works of this master. Purchased by Mr. Atherton of Liverpool.

40. SCHIDONE.—Magdalen and two Angels. This favourite subject, so often engraved, was also in the collection at Capo di Monte; it represents the Magdalen in penitence attended by two beautiful angels, evidently designed in the manner of Correggio, whose works Schidone studied with the greatest attention, although more properly a scholar of the Caracci school. This picture is painted in his most finished manner; few examples of the master are to be found so pure and perfect.

45. AN. DEL SARTO.—The Holy Family. This Florentine master had the good fortune of being the friend of M. Angelo, under whom he not only studied, but in a great measure formed his last manner. The style of his pictures is therefore in general of the grandest cast, not only in the character of the heads, but in the disposition of the draperies. Like the other painters of that day, his penciling possesses an enamel which may be recognised as peculiar to the works of L. da Vinci, Raphael, Sebastian del Piombo, &c. The manner which he adopted was sometimes very powerful and deep, at other times more light and pale, but both are highly wrought. The present picture is one of those subjects which he seems to have studied with great attention. It is painted in a grand and noble manner; and the head of the St. Joseph, in particular, in point of character and expression, is not unworthy of M. Angelo.

52. CARLO DOLCE. — St. Mark. One of the series of the Four Evangelists, formerly in the Riccardi palace at Florence. The character of the head, the

drawing of the hands, the cast of the draperies, and the general colouring of the whole, are excellent.

63. Albano.—The triumph of Galatea. This capital picture was formerly in the cabinet of Monsieur de Tartre, treasurer to Louis the Sixteenth, and is known by the engraving from it. The works of this master have been always much prized for the great delicacy and beauty of his women and boys, and for the lightness of his penciling, which is equal in tenderness to the cabinet pictures of Guido. It is painted on copper, which he generally adopted for his choicest works.

64. G. Vasari.—Christ on the Mount of Olives. The name of this master is well known to every amateur of painting; not only as being the scholar of Michael Angelo, whose great manner he successfully imitated, but as the principal writer of the lives of all the eminent painters who had flourished, down to the very interesting period at which he lived. The present picture may be considered one of the first class, from its fine composition, correct drawing, and beautiful penciling; it has always been esteemed as one of his chefs-d'œuvre. Vasari died in 1578, and his works are particularly described by Sandrart. He lived at a period when the art of painting was still in its glory.

72. Parmigiano.—Endymion. Although the works of this master cannot always be considered of the same precious quality as the fine works of L. da Vinci, Raphael, or Correggio, still he ranks as a master of high consideration, and his works are full of invention and spirit. The picture by Parmigiano in this collection displays the fine poetic imagination and fertile genius of the painter, in the story

of Endymion, the shepherd of Mount Latmos, with whom it is said that Diana became enamoured, and often visited. The drawing of the principal figure is in a very correct and great manner, and the smaller figures are touched with lightness and delicacy. The cabinet pictures of this master are in general more to be prized than his larger productions, from the manner of his colouring in these last being sometimes hard and dark, while the former, with a greater degree of delicacy and lightness of touch, may be said to contain all that is excellent in his works.

73. Schidone.—St. Sebastian. This capital picture affords another fine example of this master in his Corregiac manner of painting, and where the most powerful effect has been produced by the judicious management of his clair obscure. In this picture the light in the horizon and upon the figures in the middle ground is very striking and quite novel.

75, 76. Julio Romano.—Two Frescos. These frescos, representing angels, each holding a flambeau, were taken from the walls of the church of the Trinity at Rome, where, before their removal, the colours had much faded; but by a process being secured upon canvas, they have, with the assistance of varnish, returned to their original freshness. They are painted in a very grand style, and will remind the connoisseur of the works of Raphael, especially in his cartoons. Palmaroli of Rome first discovered this new process.

89. Rubens.—The Triumph of Silenus. This splendid picture was formerly in the collection of Mons. de Tartre, already mentioned. In it will be found all that variety of colouring which distinguishes the

works of this great master, while the various characters are most powerfully and naturally expressed. It has always been considered a chef-d'œuvre.

98. Carlo Dolce.—St. Luke. Another of the set of four Evangelists, painted in a beautiful and mellow style of colouring. It is a difficult thing to determine which is the preferable picture of these four celebrated examples; on this point each individual must decide for himself. The variety of colouring in the draperies of these pictures forms a pleasing contrast.

103. Bronzino.—Portrait of Cosmo de Medicis. This great man, the founder of that illustrious family, and known by the title of Pater Patriæ, is here represented decorated with the insignia, and as a Grand Master of the Order of S. Stefano.

The portraits of illustrious characters, when well authenticated, and painted by eminent masters, always carry along with them a feeling of veneration; hence it is that at all periods, so strong a desire has manifested itself for the possession of pictures of this class; and where such pictures themselves are not to be obtained, their substitutes, fine engravings, have in the next place occupied attention.

104. Claude Lorraine. — Landscape. The Flight into Egypt. This picture, which has been often engraved, was formerly in the Colonna Gallery at Rome, and afterwards in the collection of the Bishop of Bristol, by whose name it is generally known. The scene itself is beautifully laid on the banks of a large and winding river, which terminates with the sea in the horizon. The country appears rich and varied, while a fine broad mass of luxuriant trees overshades the ruins of an ancient temple. The

warm glow of evening is thrown over the whole subject, and produces an effect grand and magnificent.

107. GIORGIONE.—The Entombment of our Saviour. This picture has been often engraved, and through that medium the subject is already familiar to the connoisseur.

It is one of the genuine pictures of this rare master which evince the wonderful length to which he carried the art of colouring, and from whom Titian borrowed much of that valuable science on his leaving the more dry and early manner of Giovanni da Bellino. Giorgione was one of the greatest ornaments of the Venetian school, and his taste pure and elegant. He died at the early age of thirty-three, and being principally occupied on large works, his easel pictures are very scarce.

108. TITIAN.—The works of this great and very favourite painter have, in every country of Europe, been esteemed among the chief ornaments of the most celebrated collections. He was born in 1480, at the castle of Cadore, in the Venetian territory. His first master was Bellino, but he quitted his manner and style when he had an opportunity of seeing the works of Giorgione, whose fine colouring he very soon equalled, and afterwards surpassed, rising at the same time into the highest esteem of any master of that fascinating school.

The great reputation which Titian acquired gained him the friendship of many of the leading personages of his time, among whom were Charles the Fifth, Leo the Tenth, the Cardinal Farneze, the Grand Duke of Ferrara, &c. &c., for all of whom he painted many splendid and renowned works.

After Titian had seen the works of Giorgione, and had left the dry style of Bellino, the first fine manner which he adopted was rich and powerful, as in his picture of the Bacchus and Ariadne, which was painted when he was about thirty-seven years of age, for his great patron, Alfonso, Grand Duke of Ferrara. This picture gained him the highest reputation, and is painted in his golden manner. The colouring which he afterwards adopted was more argentine, and his penciling more free, as in his Venus of the Borghese, better known in this country by the name of Mr. Willet's Titian; and in his Europa of the Orleans collection, both of which were afterwards in the possession of Mr. Buchanan; these were, properly speaking, his positive and distinct manners, but he very frequently blended them, uniting the excellence of both.

There is a magic in Titian's colouring which astonishes while it bewitches; in the science of light and shade he was perfect, and we turn our eyes towards him, in regard to these particular excellencies, as the first and the greatest master; for what Raphael was in elegant drawing and sublimity of character Titian may be considered in the splendour of his colouring.

109. TITIAN—The Triple Mask. This chef-d'œuvre, painted at the best time of Titian, and particularly mentioned in the life of that master, represents the portraits of three of the leading characters of that period, viz. the Emperor Charles V., Pope Julius II., and Alfonso Grand Duke of Ferrara: each surmounting animals, emblematic of their various characters.

For genius and invention of composition, and like-

wise for the admirable manner in which it is painted, this interesting picture is surpassed by no work of its class. It was valued at 500 guineas.

110. TITIAN.—Cardinal Bembo. This celebrated character was the friend of Titian, and the protector of arts and literature.

111. PAUL VERONESE.—Venus and Cupid. A spirited and fine cabinet picture of this master, who was another of the eminent painters of the Venetian school.

112. TITIAN.—Portrait of a Sultana of Venice. This fine picture of a beautiful woman is one of the most desirable portraits which can be found of this master, and is in the finest state of preservation. The connoisseur will appreciate the highly judicious manner in which the draperies and all the accessorial parts of this picture have been managed, producing a splendour and variety of colouring seldom to be met with in so small a surface. It comes from the Riccardi Palace at Florence.

113. TITIAN.—The Marriage of St. Catharine—large. This chef-d'œuvre of fine colouring was painted for his friend the Chevalier Orologi of Padua. In it is to be found all that can be desired of the master, while it seems to possess not only those qualities inherent in Titian, but also those which are attributable to the best works of Correggio. As a perfect work of the Venetian school, it demands the most attentive examination. It was valued at 2500 guineas.

114. TITIAN.—The St. Peter Martyr. The finished study for the great picture which was for some time in the French Museum.

It is only necessary, in referring to the merits of this composition, to quote the language of Sir Joshua

Reynolds, in his Eleventh Discourse. "The same excellence of manner which Titian displayed in history or portrait painting, is equally conspicuous in his landscapes, whether they are professedly such, or serve only as back-grounds. One of the most eminent of this latter kind is to be found in the picture of S. Pietro Martire. The large trees, which are here introduced, are plainly distinguished from each other by the different manner with which the branches shoot from their trunks, as well as by their different foliage; and the weeds in the foreground are varied in the same manner, just as much as variety requires, and no more."

115. Titian.—Portrait of Pope Julius the Third. The portrait of this Pope has likewise been painted by Raphael, and both are excellent in their respective manners: the present is from the Corsini Gallery of Florence.

123. Philip Wouvermans. — A celebrated picture, known by the name of La Belle à Puits. This picture is painted in a tone of colouring rather out of Wouvermans' usual manner. It is low in its key, but with a wonderful effect of clair obscure; the figures are in his most finished and delicate style of painting, and are all touched with the greatest truth and spirit. It has been deservedly esteemed one of the most beautiful and precious pictures of this much admired master.

124. Weenix.—This picture is known by the name of the Boat. In the painting of it he seems to have bestowed the greatest attention, being coloured in the most finished, mellow, and transparent manner. The painter has introduced his own portrait as the

pilot. The rest of the party are most probably real portraits.

125. Paul Potter.—In a fresh and sunny morning, where the sun breaks through the trees, which are still covered with dew, a number of cows and sheep appear brought together to a place adapted for the purpose of milking. Besides the peasant engaged in that employment, two other figures and a child form a part of the group, which is judiciously and naturally composed, and where the animals introduced present a variety of pleasing attitudes. The trunk of an old tree, in the foreground, near which grows a broad thistle, the beautiful distance, and a sky varied with light and floating clouds, constitute a composition at once luminous and beautiful. This little picture is painted with a very free touch, and at the best time of this master.

This very scarce master, who died at the early age of twenty-nine, has with much justice been esteemed one of the best painters of the Low Countries, not only for the delicacy of his penciling, but for his exact imitation of nature.

135. Backhuysen.—A Brisk Gale off the Dutch Coast. In this scene, from the gloom of the sky, a storm appears fast approaching. It is one of those subjects where an excellent opportunity has been offered to the painter, of representing the natural agitation of the water, and the tumultuous gathering of the clouds, in which he always excelled.

137. Isaac Ostade.—A Country Scene. This large and capital work of the master offers a subject in every respect extremely pleasing. Several groups of cottagers are introduced in front of a cabaret,

covered with vine leaves and overshaded by trees. While one group of peasants are employed smoking and conversing, several troops of *voyageurs* appear in their different carriages, or are engaged in refreshing their horses. The various little accessaries introduced give interest to the subject: the whole forming a desirable picture of the master. This picture was afterwards in the collection of Monsieur Aynard of Paris.

138. JORDAENS.—The Basket of Fruit. This picture, known under this title, is painted with a power of colouring and an effect equal to the works of Rubens. Two lights are introduced, which are well managed, that in particular on the head on the back-ground shows much knowledge of this branch of the art.

181. ZUCCHERO.—Dance. Another capital picture in the manner of a fresco.

182. VALENTINO. Flight into Egypt. A large picture, always esteemed his chef-d'œuvre.

MURILLO.—Riposo in Egypt. This master, the most esteemed of the Spanish painters, is always found chaste and excellent in his compositions. He not only paid every regard to nature, but appears in his studies to have penetrated deeply into the wonderful clair obscure of Correggio, whose works at the Spanish court he had every opportunity of studying. Like many eminent masters he had several distinct manners; one of these was full and powerful in its effect, the other light and airy, and a third steered a middle course: all of them are excellent in themselves.

Murillo, as a fine draughtsman, and as stamping his figures with a true character of nature, stands very high. The great excellence of his works can

only be fully appreciated by those who have seen him in his great historical compositions; in his landscapes; his subjects of peasants and beggar boys, and in his portraits; indeed, the variety of style which he has adopted in his different works appears to be infinite.

It has been fashionable for some years past to underrate the talents of this great master, and to rank him as inferior to many of those masters of the Italian school, who were certainly by no means his equals. It frequently happens, however, that those who make this remark have taken it at second hand, while he who probably first made it has never had an opportunity of seeing his most capital works, or, if he has, is probably no competent judge of their real merit; for it may here be asked, is there any one who can have the most distant pretensions to the title of *connoisseur*, who will not allow the superlative merits of those grand compositions by Murillo, which are in the possession of Monsieur le Marechal Soult, and who will not instantly place the author of them in the first rank of great masters? Whoever will deny to him such a place, knows not himself the high excellencies of art, and, most certainly, can have but very slender pretensions to the title of *connoisseur*!*

The picture in this collection, which represents the Riposo in Egypt, belongs to his first manner,

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* The title *connoisseur*, which implies a knowledge of being able to judge correctly of works of art, is more frequently bestowed than deserved. No one can be a connoisseur who does not at the same time possess taste, as on taste depends the capability of forming a just discrimination, and a delicacy of choice—a power of separating

which, upon the whole, may be considered as his best, as some of the large and most celebrated works of this master are painted with a power of effect and of colouring which is quite astonishing. It was brought from Seville, where it was always much prized, and where the finest works of Murillo were formerly to be found.

Murillo.—St. Augustine. This picture is known by the name of the Inspiration of Murillo. It is in the most perfect state of preservation, and has always been considered a chef-d'œuvre.

Murillo.—A Portrait. This little picture is known by the name of the Mistress of Murillo. It is painted with a fine knowledge of colouring, happily contrasted. The character itself is piquante: the eyes and hair are very black, and it possesses in general much of the vivacity of an Andalusian. Was purchased by Edward Gray, Esq.

Domenichino.—Stoning of St. Stephen. Of the different eminent masters who have shone conspicuous in the school of Bologna, Domenichino may be ranked among the first: his Communion of St. Jerome, and several other most estimable works, class him with the greatest masters of the principal schools of Italy, and yield in nothing to the Transfiguration of Raphael, or the St. Jerome of Correggio. In the present picture an example is offered of the general style of

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the good from the indifferent. Neither is it sufficient to possess merely a knowledge of the *execution* of certain masters, to constitute a claim to a title where the *moral* as much as the *materiel* of painting becomes a primary consideration. A man may have a very thorough knowledge of the works of an Ostade, and may yet be very ill qualified to judge of the excellencies of a Raphael.

his compositions, his correct drawing, strong expression, and harmonious and simple colouring:—it is a desirable cabinet picture of the master, and painted in a broad and firm manner, most probably the finished study for one of his great pictures.

MICHAEL ANGELO BUONAROTTI.—A large Cartoon. This great man, the most eminent sculptor, painter, and architect of his day, has left behind him in painting very few works except those in fresco; which being in situations where they are unattainable, it cannot be supposed or expected that he can be judged of in this country, except through the medium of his Cartoons, of which the present forms a most grand and interesting example.

The Cartoon now before us represents the Holy Family, painted on a scale larger than nature, and was evidently designed as the study for some grand fresco: the characters are noble and magnificent, the drawing is most correct and masterly, and full of the *grande gusto* of this great master. The great attention which he has paid to this composition is evident from the many alterations and re-sketchings which appear in the heads, legs, and feet of the different figures. It formerly belonged to the Valente Palace, where it was always most deservedly held in the highest esteem; it would form a desirable acquisition to any academy or school of art, being such as is not likely to be again met with.

It is impossible to say any thing on the works of M. Angelo that can give an adequate idea of the greatness of his genius, or the grandeur and sublimity of his conceptions, which have left every attempt at competition, in his own peculiar manner, even by the greatest masters, many degrees behind. To be

judged of, he must be seen in his great works of fresco in the Sistini Chapel at Rome, while those who have no opportunity of seeing those works may be enabled to form some idea of his transcendent excellence by a perusal of the last of Sir Joshua Reynolds' elegant Discourses.

PERINO DEL VAGA.—The Resurrection of Lazarus. A fresco. The mode of taking frescos from the walls on which they were originally painted, and of securing them on canvas, is a discovery of recent date. None of any consequence have been sent to this country till very lately; and the three which are in this collection being probably the first which have been offered to the eye of the public, may be considered as objects of curiosity.

The present fresco represents a subject from the pencil of one of the principal scholars of the great school of Raphael, and is composed with a grandeur and dignity worthy of that great master himself. The principal figures of our Saviour and that of Lazarus are both treated in a manner which is striking and full of character; while the other parts of the composition are correct and appropriate: it forms a fine example of the high class of historical painting.

A few pictures of a fine class were sold out of this collection, immediately on its being notified to be for sale, among which were the St. Matthew and St. John, by Carlo Dolce, from the Riccardi palace of Florence, which were purchased by Sir Simon Clarke for 1000 guineas. The Ecce Homo,

by Guido, was purchased by Sir Thomas Baring for 400 guineas. Two pictures by Ruysdael, known by the name of the Cascades, were purchased by Alexander Baring, Esq. one of which is now in the possession of the Right Hon. Mr. Secretary Peel. The Portrait of Copenhol, by Rembrandt; an old Woman counting money, by Gerard Dow; the St. Veronica, by Tiarini, and a Landscape, by Gaspar Poussin, were also purchased by Mr. Baring. Two pictures by Wouvermans, and the Guercino, Christ and Woman at the Well, were purchased by Mr. Panné.

After the pictures had been for some time exhibited in Pall Mall, under the immediate inspection of the Chevalier Boyer, political affairs on the continent again began to assume a less settled aspect. The return of Buonaparte from Elba was no doubt contemplated by those who were in the secret, and a sudden resolution was taken by the Chevalier Boyer of having the undisposed part of the collection packed up, for the purpose of being returned to the continent. Circumstances, however, arose which caused him to alter this determination, and the collection was afterwards sold at public sale, by Mr. Stanley, when a considerable part of it was retained, or bought in at reserved prices.

The sale catalogue of Mr. Stanley will furnish

a list of the pictures actually sold by him in this country; among the best of which, were the St. Mark, by Carlo Dolce, from the Riccardi palace of Florence, and the study for the St. Peter Martyr, by Titian, both of which were sold to Edward Gray, Esq.; and the triple mask also by Titian.

Those pictures which had been retained at the public sale of this collection were afterwards purchased on speculation by some gentlemen in Paris; among these were the Triumph of Silenus, by Rubens, which is now in the possession of the Chevalier Bonnemaison; David Teniers' fine Kermess, the Isaac Ostade, and one of the small Claudes, which were purchased by Mr. Aynard; the Cuyp and Vanderneer, purchased by Mr. Erard, and several others of the best pictures in the collection.

For the sake of establishing the identity of the pictures which were in this collection to those who may now or in future possess the same, the original list, as first published, previous to the catalogue raisonné being made out, is here annexed.

ORIGINAL CATALOGUE

OF

THE PICTURES

BELONGING TO THE

PRINCE LUCIEN BUONAPARTE.

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1. Weenix.—The Boat.
2. Velasquez.—Portrait of a Lady.
3. Murillo.—Flight into Egypt.
4. Ditto.—St. Augustine in Meditation.
5. Lairesse.—Dance of Children.
6. Sutterman.—Portrait.
7. Spagnolet.—Archimedes.
8. Cuyp and Vanderneer.—Landscape and Figures.
9. Murillo.—Portrait of his Mistress.
10. Cigoli.—Mater dolorosa.
11. Pourbous.—Portrait.
12. Lethiere.—Philoctète.
13. Spagnolet.—St. Jerome.
14. Christ. Allori.—Occurrence in the life of the Duke Sforza.
15. Le Sueur.—Annunciation.
16. De Heem.—Fruit.
17. Vernet.—Small storm.
18. Carlo Dolce.—St. John.
19. Lud. Caracci.—Marriage of St. Catharine.
20. Claude.—Landscape.
21. Guido.—The Saints of Bologna.

22. Leonardo da Vinci.—The Magdalen.
23. Annibal Caracci.—The Marys at the Tomb.
24. Claude.—Landscape.
25. Raphael.—Portrait of F. Penni.
26. Correggio.—The Virgin, Christ, and St. John.
27. Domenichino.—Stoning of St. Stephen.
28. Salvator Rosa.—Landscape.
29. Guido.—Ecce Homo.
30. Sebastian del Piombo.—Portrait of a Florentine gentleman.
31. Guercino.—Endymion.
32. Cigoli.—St. Francis.
33. Zucchero.—The Fishery.
34. Cigoli.—St. Francis D'Assizi.
35. Zucchero.—Cardinal Julio de Medici.
36. Schidone.—St. Sebastian.
37. Gaspar Poussin.—Small Landscape.
38. Luc. Jordano.—Bacchus and Ariadne.
39. An. Caracci.—Assumption of the Virgin.
40. Carlo Dolce.—Portrait of a Monk.
41. Domenichino.—Study for the St. Jerome.
42. An. Caracci.—Diana and Acteon.
43. Schidone.—Magdalen and two Angels.
44. Guido.—Susannah and Elders.
45. Ditto.—Portrait of a Painter.
46. Agostino Caracci.—Narcissus.
47. Sophonisba Anguiscola.—The Game of Chess.
48. Julio Romano.—Virgin and Child.
49. Domenichino.—St. Cecilia.
50. Nicolas Poussin.—Riposo.
51. An. del Sarto.—Leda.
52. Guercino.—The Samaritan Woman.
53. Moro.—Portrait of the Duke of Alva.
54. Domenichino.—St. Agnes.

55. Masaccio.—Portrait of Machiavel.
56. Domenichino.—Flight into Egypt.
57. Carlo Dolce.—St. Mark.
58. Villamena.—Caricature.
59. Lucas van Leyden.—Virgin and Child.
60. Ventura Salembene.—Virgin and two Saints.
61. B. Angelica da Fiesoli.—A Miracle.
62. Bronzino.—Depositation.
63. Lucas van Leyden.—Head of the Virgin.
64. Rosselli.—Adoration of the Shepherds.
65. An. del Sarto.—Portrait.
66. Lellio da Nouvellara.—Miracle of the Apple.
67. Al. Veronese.—Europa.
68. Naldini.—Depositation.
69. Onorio Marinari.—Magdalen.
70. Vasari.—Christ in the Garden.
71. Albano.—Galatea.
72. An. del Sarto.—Portrait.
73. Perino del Vaga.—Resurrection of Lazarus, a Fresco.
74. Guerin.—The Return of Marcus Sextus.
75. Parmigiano.—Endymion.
76. L. da Credi.—Virgin and Child.
77. Raphael.—The Virgin, Young Christ, and St. John.
78. P. Perugino.—St. Augustine.
79. Primatticcio.—Judgment of Otho.
80. Ghirlandajo.—St. Peter Martyr.
81. Ditto.—St. Stephen.
82 and 83. Julio Romano.—Two Frescos.
84. Raphael.—St. George.
85. Titian.—Portrait of a Lady.
86. Jan Bellino.—Portrait.
87. Bonnemaison.—Indigence.

88. Puntormo.—St. John preaching in the Desert.
89. Jan Bellino.—Holy Family.
90. Ghirlandajo.—Adoration of the Magi.
91. Bronzino.—Portrait of a Child.
92. Furino.—Tarquin and Lucretia.
93. Rubens.—Triumph of Silenus.
94. P. da Cortona.—Nero and Poppæa.
95. P. Neefs.—Interior of a Church.
96—100. Van Eick.—Series of Saints.
101. Albert Durer.—Ecce Homo.
102. Carlo Dolce.—St. Luke.
103. Moucheron.—Landscape.
104. Schalken.—Candle-light.
105. Tiarini.—St. Veronica.
106. Moroni.—Portrait.
107. Titian.—Cardinal Bembo.
108. Lairesse.—Abraham entertaining the three Angels.
109. Ruysdael.—Waterfall.
110. Verboom and Vanderveldt.—Landscape and Cattle.
111. Ruysdael.—Waterfall.
112. Baroccio.—The Tyrant Cavalca.
113. Titian.—The Doge Priuli.
114. Carlo Moor.—Family Piece.
115. Wouvermans.—Landscape and Horses.
116. Parmigianino.—Small Holy Family.
117. Giorgione.—Depositation.
118. Bronzino.—Portrait of a Florentine Gentleman.
119. Titian.—The Marriage of St. Catharine.
120. Ditto.—Ecce Homo.
121. Ditto.—Portrait of a Lady.
122. Ditto.—Study for the St. Peter Martyr.
123. An. del Sarto.—Holy Family.
124. Julio C. Procaccino.—St. Catharine and Angels.

125. Titian.—Portrait of Pope Julius III.
126. Ditto.—The Triple Masque.
127. Paduanino.—Venus and Cupid.
128. Titian.—Diana and Calista.
129. P. Veronese.—Venus and Cupid.
130. Bronzino.—Portrait of Cosmo de Medicis.
131 and 132.—Bourguignone.—Two Battle Pieces.
133. Paul Potter.—Landscape and Cattle.
134. Philip Wouvermans.—La Belle à Puits.
135. Rembrandt.—The Portrait of Copenhol.
136. David Teniers.—A Dutch Merry-making.
137. Gerard Dow.—A Female Miser.
138. Le Nain.—An Interior of a Cabaret.
139. Wouvermans.—Landscape and Horses.
140. Liberi.—Portrait.
141. Gonzales Cock.—Family Piece.
142. Vandyke.—Player on the Guitar.
143. Carlo Dolce.—St. Matthew.
144. Philip Wouvermans.—Small Landscape.
145. Sasso Ferrata.—Holy Family.
146. De Heem.—Fruit.
147. Philip Champagne.—Adoration of the Shepherds.
148. Stella.—Ditto.
149. Claude.—Large Landscape.
150. Backhuysen.—Storm.
151. Dietrichy.—Christ performing a Miracle.
152. Isaac Ostade.—A Country Scene.
153. Jordaens.—The Basket of Fruit.
154. Le Sueur.—Miracle of St. Paul.
155. Greuse.—The Magdalen.
156. La Hire.—The Children of Eli devoured by Bears.
157. Jouvenet.—The Presentation in the Temple.
158. Chatillon.—Small Landscape.
159. Van Haelst.—Pheasant.

160. Greuse.—Head of a Girl.
161. De Marne.—High-way.
162. Ch. Allori.—Adoration of the Kings.
163. Franceschini.—St. Agnes.
164 and 165. Horizonti.—Two Landscapes.
166. Dunoi.—Dioclesian at his Villa.
167. Vernet.—Shipwreck.
168. Canaletti.—View in Venice.
169. Weenix.—View of a Sea Port.
170. Carlo Lotto.—His own Family.
171. Salvator Rosa.—Landscape.
172. Vernet.—View of Tivoli.
173. Sable.—View of the Gardens of Aranjuez.
174 and 175. Horizonti.—Two Landscapes.
176. L. Cranach.—Portrait.
177. Spadino.—Fruit and Flowers.
178. Jan Miel.—Bambocade.
179. Correggio.—The Zingarella.
180. Le Thiere.—The Bathers.
181. Van Goen.—Landscape.
182. Ruysdael.—Landscape.
183. Ditto.—Ditto.
184. Taunaij.—Henry IV. and the Lady of Antragues.
185. Zucchero.—The Bird-catcher. A Roll, containing four large Pictures; viz.
186. Vanni and Bourguignone.—Portrait of the Duke Marcias.
187. Zucchero.—Chase.
188. Ditto.—Dance.
189. Valentino.—Flight into Egypt.
190.—M. Angelo Buonarotti.—Large Cartoon. Holy Family.
191. Madame Servieres—Hagar in the Desert.
192. Le Thiere.—Portrait of a French Senator.

193. Fabre.—Portrait of Prince Lucien Buonaparte.
194. Ditto.—The same in small.
195. Ditto.—Ditto.
196. M. Lescot.—Portrait of a Lady.
197. Canova.—Bust of Pope Pius VII.
198. Marin.—Cupid, in marble.

It may be remarked of this collection, that its extent, more than its quality, rendered it of consequence, and produced that sort of interest which a property of this description, passing into many hands, must always more or less create to the public in general. There were a few *fine* pictures in it, and a great many which might be considered as good; but, as has been already stated, the most capital works of this collection, as it was known at Rome, never came to this country.

About the period that the above collection came to this country, Mr. Buchanan was in correspondence with a gentleman who had occasion to know what was passing among the different possessors of fine pictures in France and Holland, and who occasionally availed himself of the opportunity of making acquisitions of works of art when such presented themselves.

Among other pictures which he purchased and consigned to Mr. Buchanan, was a fine large picture, by Rubens, known by the name of *Going to Market.* This picture was originally painted by

Rubens for one of his particular friends, who had a country house at some distance from Antwerp. The great road passed in front of the parlour window of this house, and its proprietor had a large mirror placed opposite to the window, that while sitting with his back to the light, he might see the peasants going to market. Rubens, wishing to surprise, and at the same time to pay a compliment to his friend, painted a picture which should fill the place the mirror occupied, and which should represent an agreeable group of figures passing to market. In this he most happily succeeded. It is one of his most pleasing and brilliant pictures. The figures are painted by himself, the animals by Snyders, and the landscape by Van Wyldens; while the whole composition is so admirably harmonized, and the tints blended with so much accuracy and judgment, that it is impossible to imagine it executed but by the same pencil.

This picture is now in the possession of Alexander Baring, Esq.

Another fine picture which came from the same quarter, was a portrait of one of the young Dukes of Milan, painted by Raphael, which formerly belonged to Charles the First, and is particularly described in the catalogue of the Royal Collection published by Vertue. It is painted in

his Leonardo da Vinci manner, and very highly finished.

This fine portrait is now in the possession of Edward Gray, Esq., and, so far as it goes, may be considered as one of the most genuine and precious examples of that master in this country.

A capital picture, by Gerard Dow, representing a Hermit at Devotion, was some time afterwards sent to England by the same person. It was formerly in the possession of Randon de Boisset, and is now in that of Alexander Baring, Esq. This picture has always been valued at 1000 guineas.

Mr. Buchanan had long an eye upon the collection of Malmaison, belonging to the Empress Josephine, which he knew, from friends residing in the French capital, might be procured, provided a certain sum in ready money could be found to purchase the same. The affair of the fine pictures, however, sent over by Mr. Wallis, and of others which might at that time have been procured, had damped very much his ardour for acquisitions of a class which could only be obtained for large sums of money; and, in the interim, political events occurred which put the attainment of that collection, in the regular train of purchase, entirely out of the question. There was indeed a moment, after the entering of the Allied Troops into Paris, when the same might have been obtained on very

moderate terms, but at the same time under circumstances of considerable risk. Sir James Erskine, who was at that time in Paris, mentioned to the author of these pages, that the entire collection might have been obtained for the small sum of £10,000. No one, however, who could find such a sum would stand the risk; and the first alarm having passed over, property again began to find its value. The attention of the Emperor Alexander having, in the mean time, been called to these subjects, his Imperial Majesty agreed to purchase the collection of Malmaison upon fair and liberal terms, disclaiming altogether the advantages which the circumstances of the times had placed in his power; and he concluded a bargain for that select collection for a sum of money which the author of these pages will not even here mention, lest it might appear an exaggeration.

This important affair having passed over, the next of any consequence which presented itself was that of the collection of Monsieur de Talleyrand, which Mr. Buchanan had known for a long time to be attainable on terms which did not appear by any means unreasonable. This and another collection, which was in the beginning of 1817 sold in France, determined him on going to Paris, for the purpose of seeing what might be done, at the same time that he had heard of some

other collections in Flanders and Holland, which contained some objects of first-rate importance, and which he desired to see to be enabled to judge for himself.

The collection of Monsieur de la Perriere, Receveur-general de France, was announced for sale in Paris, in the month of March in that year. This sale contained a considerable proportion of Flemish and Dutch pictures of a fine class; and Mr. Buchanan employed an agent to purchase for him the following pictures, viz.—

1. Albert Cuyp.—Cows in a sunny Landscape.

A fine picture of this master.

2. Karel du Jardin.—A picture which is engraved in the Choiseul collection, in which a white Horse is seen in the centre of the picture.
3. Rembrandt.—A small Landscape, of rich colouring, and touched with much spirit.

These three pictures were afterwards purchased by Edward Gray, Esq.

4. Ruysdael.—A fine Landscape, known by the name of the Wood-cutters.

This picture was purchased by Watson Taylor,

Esq. and was again sold by Mr. Christie, at the sale of his pictures in 1823.

5. Ruysdael.—A small and spirited picture of the master.

6. Gabriel Metzu. — The interior of a Chamber, in which a Lady is seated.

It was purchased by John Webb, Esq. and afterwards sold in Paris.

7. Albert Cuyp.—A party of Sailors on the bank of a River.

Formerly in the Choiseul collection. It afterwards passed into the collection of Monsieur Aynard of Paris.

8. Rembrandt.—A Portrait, painted in a very powerful manner; known by the name of La Cuisinière.

Purchased by Lord Radstock.

9. Van Oss.—A Fruit and Flower-piece, of rich composition.

Purchased by T. B. Hatchett, Esq.

These pictures were all of a fine class.

The sale of Monsieur de la Perriere's pictures had scarcely terminated, when Mr. Buchanan turned his attention to the more important collection of Monsieur de Talleyrand. The only consideration with him was, whether it would be better to make a purchase of this collection as an

entire cabinet, or, by a journey which he contemplated to Flanders and Holland, make a selection from a variety of fine cabinets, which he knew might at that time be obtained; for the pressure and expenses of a long war were still, in their consequences, much felt by many of the most respectable families of these countries, who well knew, and had too frequently experienced, how precarious it had been in times of danger to possess a property which could so easily be transferred to the strongest.

At this period, the collections in France had become weak; most of the older ones had been broken up, and those of more recent date were only in progress of being formed. The collections of Praslin, Poullain, Choiseul, Robit, Sereville, &c. &c. &c. had entirely disappeared; and except those of Monsieur de Talleyrand, the Baron de Lessert, the Count Noir de Bruhl, the Count Morel de Vinde, the Count Portalis et Gougar, and the collection of Murillos, belonging to Marechal Soult, very few others could be named as being of consequence; while the collections of Monsieur Aynard, Monsieur Valedau, Monsieur Erard, and Monsieur Perregaux, were at that time only in the first stage of being formed.

The effects of the Revolution were still apparent on the continental collections; and although the

metropolis of Paris had, during the period of war, more fine works of art brought to it than had ever fallen to the lot of any city in modern times, still those treasures were of a transitory nature: the high works in general had been selected for the nation, and remained national property only so long as France was mistress of the continent; while the property acquired by individuals had more frequently been regarded for its sterling value than as an object of luxury, or with feelings devoted to the fine arts. It passed, therefore, from hand to hand, and from one country to another; and, strange as it may seem, no collection of real consequence appeared to have been formed in France by any individual during the whole period of the war, if we except those of the Empress Josephine and Monsieur de Talleyrand;—both of whom may be considered as public characters; at least, no other could be ranked with the ancient collections of that country, nor with many of those which were formed in Great Britain during the same period.

The same fatal effects of war and revolution had extended themselves to Flanders and Holland. The old and valuable collections of these countries had every year become fewer in number; and when Mr. Buchanan made the tour of them, very few entire collections were to be found: that of Made-

moiselle Van Winter, of Amsterdam, alone appeared to be an entire and genuine collection of the best works of the principal masters of the Dutch school. In many private families in Holland, however, he found a few fine pictures of the first class of the Flemish and Dutch schools, in particular in the collections of Van Havre, at Antwerp, Van Loon, Van Breen, and Van Goll, at Amsterdam; while the public galleries at the Hague and Amsterdam also contained works of the finest class of the Dutch school.

The rich and splendid collections of Antwerp, which had so much distinguished that city at the period of its greatest importance, and which had given a splendour and consequence to the wealth of its commercial inhabitants which no other species of riches could have bestowed on them, had entirely disappeared. A few of Rubens' best works still remained in her churches and museum, or had been restored to these from the French capital; but the collections of individuals appeared entirely stripped of their former riches, and with the exception of four pictures by Rubens which were in the possession of the family of Von Havre, and some fine portraits by Vandyck, which belonged to the Baron Steers, nothing else existed to attract the attention of the connoisseur, or which could excite that interest

for the arts for which Antwerp had formerly stood so pre-eminent among the cities of the Low Countries.

At Brussels the same lack of fine pictures existed as at Antwerp. The collection of the banker Danoot remained nearly the same as at the period when it was visited by Sir Joshua Reynolds, with this difference, that the fine studies by Rubens, so much extolled by Sir Joshua, had been overcleaned, and lost much of their original value. The collection formed by De Burtin was more a collection of high sounding names than one of high merit. A pompous description of it had been printed in two vols. octavo; but, nevertheless, it was "Nomen et preterea nihil." The collection of Monsieur Reyndaers possessed a few genuine pictures of the most esteemed masters of the Flemish and Dutch schools, and the best of these Mr. Buchanan purchased, in particular, a Storm, by Backhuysen, and a large picture of a Stag-hunt, by Philip Wouvermans, both of which are now in the possession of Edward Gray, Esq. He also purchased from Monsieur Reyndaers two fine landscapes by Hobbima, which are well known to the English public, from having been afterwards sold by Mr. Christie at the public sale of Mr. Watson Taylor's collection in 1823, for the large sum of £1750.

Ghent, once of so much importance, is now only interesting to the traveller for the splendour of its cathedral and other churches. In private collections it is as poor as the other cities of Flanders. Beyond the collection of the Baron Schamp, which possesses a capital historical picture, by Rubens, of figures half the size of life, and a few pictures of the Flemish school, of a good class, no other can well be cited as likely to create much interest. Around Ghent, however, the tourist passes through a country in which he sees the landscapes of Hobbima at every turning. The cottages, the fields, the trees, are evidently those from which that master has drawn his compositions. Fifty years ago a fine picture, by Hobbima, was considered well sold at from £50 to £100, while a landscape by Velvet Breughel would fetch from £100 to £150. Now, a fine picture by Hobbima will bring £500, while a landscape by Breughel is well sold at £50. Capricious as taste and fashion may be in regard to art in general, and frequently falling into gross error, yet, in the present instance, the change of taste, as respects these masters, may be considered as correct.—Time brings every thing to its proper level.

COLLECTION

OF

PICTURES

OF

MONSIEUR LE PRINCE DE TALLEYRAND,

PURCHASED AND IMPORTED INTO ENGLAND

BY MR. BUCHANAN.

THE collection of cabinet pictures of the Flemish and Dutch schools, formed by Monsieur de Talleyrand, had long been considered one of the most select in France. It was composed of chefs-d'œuvre drawn from the various collections of Hesse Cassel, Malmaison, the Prince de Conti, the Duc de Valentinois, the Duc d'Alva, the Duc de Choiseuil, de Poullain, of Randon de Boisset, de Tolozan, Van Leyden, de Schmidt, Clos, Solirène, the Duc Dalberg, and Robit; and had the advantage of being formed under the direction of Monsieur le Brun, one of the most intelligent connoisseurs of the French capital.

In the year 1817, Monsieur de Talleyrand having expressed himself inclined to dispose of

his collection by private contract, the author of these sketches waited upon him in Paris for the purpose of making proposals to purchase the same, and after a short conversation with Monsieur de Talleyrand, and having examined the collection, he agreed to give him the sum at which the collection had been valued, provided he would reserve a Claude which hung in a situation too high to be examined critically, and make a deduction of 30,000 francs for the same, being the sum at which it had been valued. To these terms Monsieur de Talleyrand would not consent at the time, and would make no deduction whatever; but he desired to take the proposition regarding the Claude into consideration, and to give an answer the following day.

In the mean time, a gentleman who had introduced Mr. Buchanan to Monsieur de Talleyrand wrote a letter to the secretary of that nobleman, without the knowledge of the former, proposing some modification of the offer in regard to the collection without the Claude, which it appears had given offence either to Monsieur de Talleyrand himself or to his secretary; for on the following day, when Mr. Buchanan attended by appointment to conclude the transaction (and he had determined not to allow the affair of the Claude to stand in the way of it), he was informed that Monsieur de

Talleyrand had gone from home, and that the pictures were no longer visible.

Finding his views defeated from this casualty, and no probability of again having an interview with the proprietor himself, and being at the same time informed that Monsieur de Talleyrand had changed his intention of selling this fine collection of pictures, he returned to England, and had been there for several weeks, when he was again informed that this collection was to be sold on the 7th of July by public sale in Paris, of which he received a printed catalogue.

Having previously received intimation that something of this kind might be the case, Mr. Buchanan had taken care to have credits in readiness to operate on at a short notice, as one of the principal causes for not terminating the affair at the first interview with Monsieur de Talleyrand was, his not having carried with him credits for a sum adequate to that which would have been required, *argent comptant*, had the terms proposed been agreed to; and the affair of the Claude was intended either to create a diminution on the aggregate sum, if accepted, or to keep the affair open until the proper arrangement for the payment of the whole should be made, and the money received from England. On the second occasion, therefore, as he was prepared for the affair, whatever shape it might assume, he set off immediately

for Paris to negotiate with the gentleman who he was informed had been named, as agent for the disposal of these pictures, being anxious to secure for this country so celebrated a collection if it were possible.

On Mr. Buchanan's arrival in Paris he found that the pictures, although still on the walls of the Hotel de Talleyrand, had been placed entirely under the control of Monsieur Bonnemaison; and as he was informed that several competitors for them had come into the field, he lost no time in concluding a transaction with that gentleman, by which he was to pay 320,000 francs for the collection as it stood described in the printed catalogue, which contained forty-six pictures, the greater proportion of which were of the first class.

To give a correct idea of the importance of this small but select collection, the *catalogue raisonnée*, as then made out, is here translated, and to it is affixed the price at which each picture was valued, with the name of the purchaser when the collection afterwards came to be divided; for it may here be remarked, that the public sale, which had been thus announced, was countermanded, and, with the exception of two pictures for the Duc de Berri, two for Monsieur Aynard, and one for Monsieur Bonnemaison, all the other pictures of consequence were reserved for English purchasers.

NOTICE

TO THE CATALOGUE

OF PICTURES,

PRINCIPALLY OF THE

FLEMISH AND DUTCH SCHOOLS,

TO BE SOLD AT PARIS,

ON THE 7th AND 8th JULY, 1817.

To avoid confounding this notice with those which appear at the commencement of catalogues which accompany the sale of works of art in general, and which are rarely useful, we beg leave only to say, that the pictures, or rather the chefs-d'œuvre, here announced, ornamented, in 1814, the saloon where the memorable treaty of the peace of Paris was signed, and are still such as were then seen by so many illustrious personages, and by the ministers of so many powers, without any addition or diminution, of which

we are fully authorised to give the most ample guarantee.

If this explanation may appear insufficient for some, and particularly to strangers, to convince them of the importance of those objects, we have to inform them, that they originally occupied places in the most celebrated cabinets of Paris and Amsterdam; that the most refined taste, aided by the best knowledge, regulated the selection of them, and that they were purchased with the greatest liberality, at any price, wherever they could be found: we shall also state for the satisfaction of the Parisian amateurs who have not seen this collection, the names of some of the celebrated works of those masters, which without doubt they have already heard of by reputation.

Every amateur must indeed have heard of those celebrated pictures known by the names of *La Ferme au Colombier*, by Philip Wouvermans; *La Paix de Munster* of Terburg; *L'Enfileuse de perles* of Francis Mieris; *La Moisson des foins* of Adrian Vanden Velde; *Les Fagots, and La Pêche aux ecrivisses* of Berchem; *Les Joueurs de quilles* of Jean Steen; *Le Manchot, les Œuvres de misericorde* of Teniers; *La Leçon de Musique* of Metzu, *Le petit Dessinateur* of Karil du Jardin, &c.

Who is there, shall we add, who has not heard

of the collections of the Prince de Conti, the Duc de Valentinois, the Duc de Choiseuil, de Poullain, of Randon de Boisset, de Tolozan, Van Leyden, de Schmidt, Clos, Solirène, and the rich collection of Robit, from which the pictures above cited came, and which are described in this catalogue?

From those collections came the Paul Potter, No. 25; the Backhuysen, No. 2; the two Ostades, Nos. 22, 24; the two Vanderheydens, Nos. 15, 16; and the Adrian Vanderwerf, No. 43.

The picture representing "Les Œuvres de misericorde," No. 30, was painted for the ancient family of the Duke of Alva; the William Vanden Velde, No. 41, ornamented the royal gallery of Sardinia; the Cuyp, No. 10, that of the last king of Poland; the Claude Lorrain, No. 17, that of Malmaison, and previous to that the gallery of the Prince of Hesse Cassel.—Feeling that such identity is to each picture the highest eulogium as ascertaining its origin, we have composed this catalogue, not of useless phrases and epithets, but of circumstantial descriptions, simple and clear, for the sake of the lovers of art who may not have the advantage of seeing them personally.

With regard to the short remarks on many of the articles, they are less intended in the way of praise, than as indicatory of the qualities particular

to each picture, and the rank which each work holds among the other productions of the master himself.

How can we say too much of the greater number of those chefs-d'œuvre? who is capable of giving a just idea of their excellence? how express the beauties of the two landscapes, Nos. 10 and 17? to be felt they must be seen. In the one, Claude Lorrain appears to have robbed nature of her charms; in the other, Cuyp has represented the rays of light, and the fatiguing heat of the sun, in a manner which is altogether surprising. In the first of these there is a thin air which one would wish to inhale. In the second, the atmosphere is charged with a warm vapour which appears almost oppressive.

How difficult is it to combine all those parts, so gray, yet so clear and resembling the pearl, which Wouvermans has rendered, in so light and elegant a manner, in that celebrated work called *Le Colombier*.

We may say as much of the Marine View of Backhuysen; the broad roll of the billows, the clouds following each other in rapid succession, and the effect of the wind upon all the objects which are represented in this picture, forms in itself a perfect illusion, a perfect representation of nature.

There is nothing which comes from the pencil of Berchem more enchanting than his landscape called *Les Fagots;* to the usual vivacity and spirit of his touch, he has joined a fresh and brilliant colouring, and a general propriety in the composition. Berchem is one of those painters whose works, while they attract at a distance, bear the most minute examination, and which we always regard with satisfaction and delight.

The delicate and soft pencil of Adrian Vanden Velde triumphs in the *Moisson des foins*, particularly as he has in it carefully avoided those dark tones which sometimes obscure his works; here he has given a true representation of animated nature, in a manner clear and powerful.

F. Mieris has been generally allowed by connoisseurs to have surpassed himself in his beautiful picture of *l'Enfileuse de Perles.* In judging strictly of the works of this painter, it must be allowed that they are sometimes deficient in freshness; in this picture, however, all is carried to the highest degree of perfection, as well in the carnations as in the draperies and other accessories, which are executed without hardness, and produce a forcible and brilliant effect.

Metzu, with a soft harmony and inconceivable magic of colouring, charms and fixes the attention of the observer. We are not less struck with the

beauty of the means employed by him, than with the happy result which these produce in forming a perfect whole.

In No. 39 Terburg has avoided the superfluity of grays so generally prevalent in the demi-tints of many of his works. The other picture by this master, No. 38, *la Paix de Munster*, is one of those monuments consecrated to a great event in history, while at the same time it adds to the glory of the art which has commemorated it.

A new interest has arisen to give value to this picture, since, by a circumstance for ever memorable, it was present in the Saloon, and under the view of the Allied Sovereigns at the moment of signing the Treaty of 1814; a treaty which, like that of 1648, terminated the long contests of the period, and gave peace to a people overwhelmed with all the disasters of war.

We have said, in regard to the picture by Isaac Ostade, No. 24 of this catalogue, and it is an undeniable truth, that it holds the first rank among all which we know of this master, either in Paris, Holland, or elsewhere; it was only by dint of money that it was obtained from the heirs of Monsieur Muylmann.

Les Œuvres de misericorde of Teniers the younger presents so many figures that we have thought it necessary to confine ourselves to a

simple indication of the groups and subjects; for however little we may have studied the general features of the works of this artist, it is easy to imagine the interesting spirit and vivacity of the situations and impressions which such a subject affords room for, under his flowing pencil. The genius of Teniers was equally adequate to express the tumultuous gaiety of a village feast, and the agitation of persons overwhelmed with wretchedness, or animated by benevolence. We find in the cheerful *Manchot* the usual attributes of this master's talent, as well as in the pastoral landscape, No. 32.

In No. 22 by Adrian Ostade, we find the happiest effect of *clair-obscure*, which makes one easily conceive the ardour with which the possession of it has been so often disputed on former occasions.

We should here exceed our limits if we were to notice all the pictures of this collection, and represent the high rank which they hold in painting; it must suffice to assure the public they are worthy of the same rank as those of which we have given the above *coup-d'œil*, and like them, have always afforded pleasure to those who have possessed them.

With regard to the Christian-names of the masters, we have taken for our authority, as in their surnames, the orthography of Campo Weyer-

man, and of Houbraken. Descampes has, in this respect, committed several errors, which many well authenticated signatures have enabled us to detect.

The size of the pictures are taken by the French foot, which have been reduced into inches and lines.

The amateurs of art will not be astonished if before quitting the pen we express the regret which the approaching dispersion of this collection occasions to us. We doubt not but they participate in our feelings, and will allow that the dispersion of this collection, formed at such an expense, and under circumstances so peculiarly favourable, is an irreparable loss to Paris, and to the arts in France.

The pictures in this collection were as follows:

1. Jan Asselyn—painted on wood—size seven and a-half inches diameter.
2. Ludolf Backhuysen—on canvas—height 21 inches by 31 inches.

A yacht is seen, at a little distance from the shore, tacking about on a sea agitated by a high wind, waiting for some persons of distinction who are preparing to go on board. While one of them is taking leave of his friends, another is carried on the back of a sailor to a boat, which is ready to

convey them. On the left is a sand-bank; in the fore-ground are five other persons, among whom one man has his hand on his hat to guard it against the wind. Some stakes placed on the right mark the remains of a bank. Several barks and five vessels are in view, one of which has its fore-sail partly unfurled; the shore is sandy.

In this picture the sky is beautifully clouded, and the oppositions of light and shade are well understood; the sea is painted with great truth and transparency, and a general harmony runs throughout the composition. It comes from the cabinet of M. Schmidt of Amsterdam, and has always been esteemed the chef-d'œuvre of Backhuysen.

This picture was sold to John Webb, Esq. for 700 guineas. It is now in the collection of Alexander Baring, Esq. M. P.

3. Nicholas Berchem—on wood—height 15 inches, by 20 in breadth.

In a broad path-way which descends into a valley, a female villager on horseback is preceded by two cows which she is driving to market; a villager follows her, accompanied by his dog, and appears bent down by the weight of a load of brush-wood, from which this picture takes its name of *Les Fagots.*

On the side of a field another female is reclining by a shepherd, who plays on a pipe, while he is guarding a flock of goats and sheep. At the end of the road a long valley is seen, watered by a rivulet, which washes the walls of several villages. On the left a chain of mountains touches the horizon, where all disappears under a blue and aërial sky.

This picture, in which the touch of Berchem shines in all its vigour, is of a pure and brilliant colouring, and breathes the freshness of morning. It came last from the cabinet of M. Le Duc de Dalberg, and is one of the most capital works of the master.

This picture was purchased by Edward Gray, Esq. for 800 guineas, who afterwards parted with it to John Webb, Esq. for the same price. It is now in the collection of Alexander Baring, Esq.

4. Nicholas Berchem—on wood—height 11 inches, by 15 in breadth.

Several fishermen, having extended their nets by the sea-side, are amusing themselves in catching craw-fish.

On the left of the picture, and on the top of a bank, two sailors are seated, one of whom converses with an Armenian, while a small boat, moored near the spot, shows they are shortly

going to embark. On the right, and in the distance, two barks have anchored at the side of steep rocks. The sea is calm, the heavens are clear and vapoury, and the setting sun sheds on this scene the golden tint of his last rays.

In this picture, known by the name of *La Pêche aux Ecrivisses*, Berchem has placed himself in rivalship with Claude Lorrain; the same harmony, the same truth, and the same aërial illusion runs throughout. It is No. 12 in the catalogue of Mr. Solirène's cabinet.

This picture was valued at 200 guineas. It passed into the collection of Mr. Aynard.

5. Nicholas Berchem—on wood—height 24 inches, by 16 in breadth.

View of a narrow defile. Beyond a rugged and steep foot-path rises the point of a rock, the foot of which is partly hid by pine trees. The junction of two roads is divided by a deep hollow, and is traversed by a goat and several oxen, which are painted in a masterly manner; these are driven by four villagers, among whom is a woman on horseback, who points out to her companions something on their way. Other figures are disposed on the side of the road. Towards the left, and at some distance, a little wooden bridge is

seen, which crosses the hollow, and in the farther distance appear at the top of a hill several buildings overlooked by a chateau flanked with towers.

This rich composition, in which the cattle are in his best manner, is from the cabinet of Sabattier. It was purchased by Edward Gray, Esq. for 350 guineas.

6. John Both—on wood—height 14 inches, by 18 in breadth.

The view of a mountainous country. In the middle, and on the right of the spectator, several large trees are grouped together, which grow on the sides of a rising ground, and are surrounded by brambles and rocks. On the left is a winding road, where a farm servant, leading a cow, passes a villager who is conducting two mules, on one of which he is seated; further on is a third person, and beyond these objects are several eminences covered with wood, the limits of which are bounded by mountains.

The warm colouring of this landscape represents one of those sultry evenings so often experienced in southern climates.

This picture had lost somewhat of its original purity, and was valued at 150 guineas.

7. Breenberg—on copper—oval, 8 inches by 11.

8. Idem—on copper—oval, 8 inches by 11.

Landscape.—This and the preceding were sold to Monsieur Delahante.

9. Breughel—painted on copper—12 inches by 15.

A cart, with foot passengers, gentlemen on horseback with their servants, occupy a large road, beyond which is seen a fertile country.

The pictures of Breughel are esteemed by those amateurs who search after delicate and spirited penciling. This picture is from the cabinet of the Duc de Valentinois. Purchased by E. Gray, Esq.

10. Albert Cuyp—on wood—height 25 inches, 33 breadth.

This picture represents the side of a lake, and the landscape is filled with a variety of details of the most imposing and beautiful description.

On the right, and between the second and far distance, a chain of mountains extends across the picture, from one of which descends a torrent. On the left, a lake is confined by rocks, most of which are surmounted by buildings. The fore-ground is enriched with large trees, plants, brambles, and fragments of rock, and is enlivened by figures and various animals, forming three distinct groups.

One of these groups appears in the centre of a field, and is composed of an old man conducting an ass, on which is seated a young woman carrying an infant in her arms. Another presents two peasants who converse, one of whom holds a piebald horse by the bridle, while the other guards four cows that are lying behind him; further on, a man and woman, standing in the middle of a flock of sheep, compose the third group.

To illuminate his subject, the painter has chosen the golden light of a setting sun; and to unite these different objects with harmony, he has surrounded them with that ambient air which so often produces the magical charm of his beautiful pictures.

This picture, which comes from the gallery of the last King of Poland, presents all those qualities which distinguish the excellent talents of Cuyp: in the warmth of his colouring, in the truth and purity of his tones, the effect of air and of sunshine which he appears to have had always at his command, and in which he has equalled Claude Lorrain, and surpassed every other master.

This fine picture was purchased by Alexander Baring, Esq. for 1100 guineas.

11. Dietrich—on canvas—height 20 inches by 18 breadth.

View of the mountains of Tivoli on the side of Cascatelli.

12. Dietrich—companion to the preceding.

These pictures were of but little consequence.

13. Domenichino—on copper—height 10 inches by 14 breadth.

St. John baptizing in the river Jordan. This subject, composed of eight small figures, is represented in a landscape, where a mass of large trees is seen on the left; and on the right, in the distance, an elevated ground covered with manufactories.

It is well known how rare pictures of this great master are; this comes from the cabinet of the late Monsieur Le Brun, who, during his life, would never part with it, and who always valued it as one of the cabinet gems of this master.

Purchased by Edward Gray, Esq. of Harringay House, Hornsey, for 250 guineas.

14. Gerard Dow—on wood—height 12 inches by 10 in breadth.

A hermit is seen, half-length, the face turned to the left, clothed in the order of St. Francis; his hands joined, are holding a crucifix, which he contemplates with the most profound devotion. His head is partly bald, his hair and beard are quite white. On the right of this hermit is a little

barrel and basket, and before him is a sand-glass, which indicates to him the flight of time. The back part of this picture represents a subterraneous vault, at the entrance of which is a broken tree. On the wood of a Rosary the name of the master, and the year it was painted, 1664, are written. The late Monsieur Le Brun prized this picture highly.

Purchased by E. Gray, Esq. for 400 guineas.

15. Vander Heyden—on wood—height 16 inches by 20 in breadth.

View of a public place in Holland. On the right is a gentleman's house, built of brick, the ground-floor of which is a shoemaker's shop; this building adjoins a Gothic church: farther on is a low wall, beyond which are other edifices partly hid by trees. On the left a small house is flanked by a turret, and confined by a row of trees.

This beautiful picture has successively ornamented the cabinets of Messrs. Randon de Boisset, de Tolozan, de Serèville; with its wonderful pencilling is combined the beauty of being clear and serene. It is enriched by the figures of Adrian Vanden Velde.

16. Vander Heyden—on wood—height 18 inches by 22 breadth.

View of the interior of a town in Holland. A

deep canal, with low water, occupies the foreground of the picture, and extends to the right under a wooden bridge, along the side of two buildings which separate a little street. The first of these buildings is of brick, the other is a church, where four columns of the Corinthian order ornament the front, which is of Gothic architecture. Beyond the canal two men are conversing, leaning their arms on a parapet at the top of a stair. Another person crosses the bridge; and many trees, through which are seen the tops of several houses, occupy in different places the rest of the view.

This picture is from the cabinet of Schmidt of Amsterdam, No. 38 of that catalogue; the figures are by Adrian Vanden Velde.

These two pictures were sold to Monsieur Delahante for 750 guineas. From him they passed into the collection of H. R. H. the Duke de Berri.

17. Claude Gelée, called Le Lorrain—on canvas—28 inches by 41.

This beautiful landscape was one of the principal ornaments of the gallery of Hesse Cassel, and afterwards occupied a place in the superb collection of the Empress Josephine at Malmaison.

The composition of this picture is simple yet grand. Between two masses which balance each other with great skill, it presents a vast

extent of country, where the effects of a morning light and an airy vapour are finely represented.

On the right of the picture, and in the fore-ground, are seen copse-wood and small trees, among which is a chestnut-tree, the branches of which appear to spread themselves aloft. In the second distance, and on the left, beyond a river which gently glides along the shade, a thick and verdant forest spreads itself along the side of a mountain, the summit of which is crowned with large rocks.

In the principal fore-ground is a meadow enriched with various plants, on which browses a flock of goats and sheep, while the shepherd who watches them plays his pipe; behind this there is a stone bridge, over which passes a cowherd driving five oxen; further on is a rising ground covered with trees, in the middle of which the ruins of an edifice are discernible; the eye reposes at last on an extended plain, terminated by a lake, wherein is reflected the azure tint of the heavens. These again are bounded by a chain of mountains of a blue and vapoury tint, which close this beautiful pastoral scene, possessing all the smiling effects of a spring morning. The originality and great purity of this fine painting speak its own praise; but we may at the same time add, that we are unacquainted with any other of the master

which carries a finer enamel of surface.—It is of the quality of the celebrated Altieri picture.

This picture was purchased by E. Gray, Esq. for 1200 guineas, the sum at which it was valued by the Prince de Talleyrand himself, and on which sum he would make no abatement. Mr. Buchanan could not, on first seeing it, judge of its high qualities from the height at which it was hung in the saloon, but he afterwards fully acknowledged the superlative merits of this picture when he had an opportunity of examining it more closely. The sum at which it was sold to Mr. Gray was much under its intrinsic value.

18. Karel Dujardin—on copper—8 inches diameter.

A draftsman seated in the fore-ground of the landscape is studying a group of fine chestnut-trees, which crown a little rising ground opposite to him; a river which runs at the side of this clump receives their shadow and reflects the colour of their foliage. In the middle distance a carriage passes along, drawn by four horses; while further on is a range of trees, above which appears a hill surmounted by fortifications. Three cows standing in the river add to the richness of this beautiful little composition.

This picture is known among connoisseurs by the name of *Le petit Dessinateur*, and has been engraved in the Choiseul collection, of which it formed a part. It unites the fresh colouring of spring with the dewy verdure of a fine morning. In point of execution it has always been considered as perfect.

This picture was purchased by Mr. Gray for 300 guineas. It was ceded by him to John Webb, Esq., and by that gentleman sold to Alexander Baring, Esq. M.P., in whose collection it now is.

19. Karel Dujardin—companion to the preceding — on copper — 9 inches diameter.

On the banks of a river two fishermen are seen drawing their nets; on the opposite bank two cows and sheep are drinking; further on, other cattle repose on the grass, overshadowed by a mass of large trees. On the left is represented an extensive, but barren, open country. The colouring of the picture is light, and the whole is painted in a style of happy simplicity. It is from the cabinet of Schmidt of Amsterdam, and is No. 128 of the catalogue of that sale.

This picture was also purchased by Edward Gray, Esq., and forms one of his select collection.

20. Gabriel Metzu—canvas—height 16 inches, by 14 broad.

A young lady of a graceful air, represented *de profil*, is sitting in the interior of an apartment before a table, covered with a Turkey carpet. In her left hand she holds a piece of music, and is going to sing; on the other side of the table a person is standing with his hat on, who appears to be her music-master, and is tuning his violin. The lady is dressed in a *Corset rouge*, with large sleeves, and a robe of coloured satin; a spaniel dog stands beside her, a violoncello rests on the table, and China ornaments placed on the mantelpiece, enrich the back ground of this precious picture. It is from the Choiseul collection, in which it is engraved. Nothing in painting can present a more beautiful piece of harmony,—nothing can more forcibly express the magical power of colouring than this fine picture.

This picture was purchased by John Webb, Esq. for 500 guineas; from him it passed into the collection of Mr. Sebastian Erard, by whom it was sold to the Right Hon. Mr. Secretary Peel, in whose collection it now is.

21. Francis Mieris—on wood—height $8\frac{1}{2}$ inches by $6\frac{1}{2}$ broad.

A young lady is seated before a table covered

with a Turkey carpet, and is engaged in stringing a pearl necklace, which she takes out of a small lacquered box; her attention is attracted by something which causes her to raise her eyes, and she turns to the spectator a beautiful face adorned with curling light hair, ornamented with a simple bow of blue ribbon. A necklace of pearls, a double cape of cambric, a petticoat of gray satin, a red body, the sleeves of which are ornamented with a slashed silver stuff, compose the dress of this charming young person. A servant who has just placed a silver ewer on the table is standing in the shade, apparently waiting her mistress's orders: the back ground of the picture represents a bedchamber.

There is a lively, light, and brilliant colouring, of the most perfect harmony and effect, in this small picture, the high finishing and truth of which places it in the first rank of this scarce master's works, and puts it on a par with the best productions of G. Dow.—It comes from the cabinet of Van Leyden. It is known to connoisseurs by the title of *L'Enfileuse de perles.*

This picture was sold to Monsieur Aynard of Paris, along with the small Paul Potter, No. 25, for 22,000 francs; and by him it was again sold to Monsieur Valedau, agent du Change, in whose collection these two pictures now are.

22. Adrian Ostade—on wood—14 inches by 20.

A Dutch peasant holding an infant in her arms is seen at the door of a cottage, where a projecting fence over the door throws on her face a reflected light, and produces an effect as happy as it is striking. The light which shines on the infant's head, the branches of a vine, which overshade a window and rest on the fence, contribute, with several other accessary details, to give a picturesque character to the exterior of this rustic dwelling.

This picture, which is engraved in the Choiseul cabinet, was for a while in the possession of the Prince de Conti, afterwards it returned to the family of the Duc de Choiseul Praslin, from whom it came some years back into the possession of Monsieur de Talleyrand.

The figures are of the largest size of the master, and it may be regarded as one of his works which is both rich and rare. In colouring it is equal to Rembrandt.—Purchased by Edward Gray, Esq. for 500 guineas, in whose collection it now is.

23. Adrian Ostade—on wood—11 inches by 9.

The interior of an alehouse:—On the right two men are standing smoking and overlooking tric-

trac players; towards the centre of the hall another smoker is leaning his elbow on a large stick, and holds an earthen chafing-dish, at which he lights his pipe; behind him one of his companions converses with the mistress of the alehouse, in presence of another woman; two other persons are in the back ground of the picture at the side of a chimney.

This little production was painted at the best time of Adrian Ostade, but it has suffered at some period or another, and therefore lost a great part of its value.

24. Isaac Van Ostade—on wood—31 inches by 41.

View of a country inn, before which several villagers, travellers, and others, stop to take refreshment. One of these, seated in a little cart, converses with a young female servant, who carries a pitcher in her right hand, and a pail on her back; a child standing, and a boor, who reclines on the grass, take part in this conversation. Other children are at a little distance, and form a separate group. At the door of the inn a stable-boy is feeding a horse, which forms part of the team of a cart, in which two peasants are occupied in placing luggage. On the other side, two travellers are preparing to place a trunk on a carriage, to which is harnessed a white horse.

On the left come other persons, who conduct a waggon loaded with wood, and drawn by several horses.

This picture, which is of a most golden and brilliant colouring, unites in richness all those qualities of the art wherein the Dutch painters have excelled, and there is no other of this master known in France, worthy of being compared to it. It comes from the famous cabinet of Muylmann.

This picture was purchased for 700 guineas by Alexander Baring, Esq., in whose collection it now is.

25. Paul Potter—on wood—9 inches by 11 inches.

The middle ground and distance of this little picture offer to the view an extensive plain covered with cattle. The fore-ground is occupied by three cows of a proportion of about four inches, one of which, of a red and white colour, is seen in profile, and is grazing; a second, of a yellow colour, lies alongside a tree, and appears to chew the cud, while a third, which is black, is finely foreshortened, and completes the group.

The beautiful penciling of this picture which is extremely delicate, without being over-finished or hard; an exact imitation of nature in all parts

of the landscape; its fine keeping and harmony; and the great truth of character in the animals themselves, lead us to regard this as one of the valuable productions of the master. It was sold along with the little Mieris above-mentioned, to Monsieur Aynard of Paris, for 22,000 francs. It is now in the collection of Monsieur Valedau.

26. Jacob Ruysdael—on canvas—22 inches by 25.

This landscape represents part of a forest traversed by a river, which forms a waterfall in the fore-ground:—the leaves of the trees are varied according to their species; the colouring is strong and true; the lights are well managed, and the heavens charged with clouds, announce a rainy day.

The pictures of Ruysdael sometimes are too dark, sometimes we find them hard in their colouring; this has none of these defects, and if we find in it the simplicity usual in the works of that master, we likewise find that force of nature and truth which constitute the most powerful charm of the art.

This picture was sold in France by Monsieur Laneuville.

27. Ruysdael—on wood—9 inches 6 lines, by 12 inches 6 lines.

28. Ruysdael—its companion.

These two small pictures were sold to Monsieur Delahante.

29. Jan Stein—painted on wood—12 inches by 10.

Three Dutch peasants play at the game of nine-pins in the court of an alehouse, surrounded by trees. Near the players a child looks on, whilst two men and a woman, seated on the grass, amuse themselves with drinking and smoking; further on, a horse is tied to a low wooden palisade, on the other side of which two persons are seen passing.

This little picture has ornamented the celebrated cabinets of Randon de Boisset, and Poullain. It afterwards belonged to Monsieur Le Brun, and is engraved in the collection of his pictures.

It was purchased by E. Gray, Esq. for 250 guineas, and in point of excellence ranks with the famous picture of the Bowl Players by this master, formerly in the collection of Walsh Porter, Esq.

30. David Teniers, jun.—on copper—22 inches by 29.

The Works of Mercy. This rich composition, known by the name of "*Les œuvres de misericorde*," consists of more than twenty figures of a proportion of seven inches, and of fourteen or fifteen figures of a smaller size.

A benevolent old man near a table, which is placed at the outside of his house, distributes bread, wine, and clothes, to a crowd of poor people who have come to implore his charity. Not far from this scene, another person is seen at the door of a prison, who comes to relieve or console those unfortunate prisoners whom the laws of their country have placed in the power of relentless creditors. In the various distances of the picture other acts, as connected with this subject, are represented. A man offers hospitality to two pilgrims, a Priest carries the host to a sick person, and a group of persons are employed in burying the dead. This picture has always been considered as one of the most capital works of D. Teniers, as well from the richness of its subject, and the beautiful and clear manner in which it is executed, as the variety of expression with which it abounds. It was originally painted for the Duke of Alva, and afterwards formed one of the set of capital pictures in the Royal Gallery of Madrid, known by the name of the *Teniers Gallery.*

This chef-d'œuvre was esteemed, in France, to be worth 20,000 francs. It was purchased by Edward Gray, Esq. for 800 guineas, and now forms one of the chief ornaments at Harringay House. It is superior to that in the Louvre.

31. David Teniers, jun.—on wood—18 inches by 24.

A man with one arm is seated in a room before a bench, whereon are placed some little cakes; he holds with his left hand two dogs in a leash, one of which is a barbet, and the other a species of terrier. On his right is a woman holding in one hand a flask, and in the other a glass of liquor which she offers to him, while he presents to her some money.

The singularity of this person, with his two companions, causes a servant who is standing in part behind the door to laugh heartily. Another person is seen at a small window overhead, who peeps into the chamber, and appears likewise struck with the oddity of the visitors. A second chamber is seen at the back part of the picture, where a chymist is engaged in the process of distillation.

This picture, known by the name of *Le Manchot* of Teniers, was formerly in the collection of Monsieur de Solirène. The joyous expression in the heads of the persons; the extraordinary truth, and the vivacity in the characters of the animals; a lightness and facility of touch, a transparency and force of colouring, and a charming variety in all the parts of this picture, rank it among the most capital works of the master. It

was purchased by John Webb, Esq. for 600 guineas, and was by that gentleman afterwards ceded to Alexander Baring, Esq. in whose possession it now is.

32. David Teniers, jun.—on wood—12 inches 6 lines by 24 inches.

A shepherd seated on a stone, near a small bank, is playing on a kind of hautboy, and tends a herd of oxen, cows, and sheep; while a young man passing turns to look at him: these figures are to the left of the picture, and in front of a small thicket of trees.

On the opposite side of a river is an extensive and well wooded country, where are seen cattle, a farm-house, and the point of a steeple in the distance. This picture is from the collection of Mr. Clos; it is finely coloured, indicative of a mid-day sun, and is painted with all the spirit of the master.

This picture was purchased by John Webb, Esq. for 200 guineas.

33. David Teniers, jun.—on copper.

Portrait of a young man, dressed in black, with a collar, full face, his hat in his hand; in a landscape. This is the portrait of Teniers himself, and a strong resemblance, which greatly enhances its value.

This picture was purchased by John Webb, Esq. for 120 guineas.

34, 35, 36, 37. David Teniers, jun.—Four small pictures, on wood, of about 8 inches by 6, representing the Seasons personified.

38. Gerard Terburg—on copper—17 inches by 22.

The peace of Munster. In a saloon of the Episcopal palace of that city are represented the plenipotentiaries who signed the famous treaty of 1648, commonly called the peace of Munster, or of Westphalia. The painter has, in a composition of ninety-six ministers, or deputies, of which this memorable assembly was composed, succeeded in giving distinctly the resemblance of more than sixty of them.

In the centre of the hall is a round table, on which two boxes are placed, on a green velvet cloth, apparently intended to enclose the documents of the treaty.

Several ambassadors, ranged in a half-circle beyond the table, raise their hands while one of them reads this solemn act; two others place their hand on the Holy Bible, which a priest holds open.

Above these personages are placed in gradation the other deputies, whose countenances express the most profound attention and the various feel-

ings which the reading of the treaty seems to impress them with.

It is not our department here to detail who were the men more or less celebrated who signed the treaty of Munster; but we may be permitted to believe that a painting which preserves their resemblances, executed with so much care and ability, and thus recalls to us one of the most interesting events in modern history, may be considered as an inestimable monument of art.

If we consider this picture as regarding the art only, we find that Dargenville, Descamps, and Houbraken, cite it as the most interesting of all the works of Terburg. This master himself considered it as one of his best productions, and left it to his family, where it remained till purchased by the late Monsieur Van Leyden, from a descendant of this master also named Terburg, who was a receiver of the government rents at Deventer.

There is a fine engraving of this picture by Suyderhoeff. It was purchased by Monsieur Bonnemaison, who sold it to His Grace the Duke of Wellington.

39. Gerard Terburg—on wood—22 inches by 18.

A young lady, clothed in a white satin petticoat

and a large jacket of yellow velvet trimmed with ermine, is seated before a table covered with a rich cloth, and has her eyes fixed on a sheet of music, which she turns over, indicating that she is preparing to play on a lute which is on her knee. A gentleman is going to accompany her, and is holding a music-book which is open. This person is dressed in black velvet with short sleeves. On the left, and near him, is another gentleman, with a large hat and a brown cloak on his shoulders. The lady's face is agreeable, gentle, and modest; her bosom a little uncovered, and her hair tied with a string of pearls and fastened with a black bow of ribbon.

This picture is from the collection of de Schmidt of Amsterdam. The figures are of his largest proportion of the cabinet size, and are seen about three-quarters of the figure. This picture presents the most true and brilliant colouring, and may be said to possess all that is most beautiful of the master. It was purchased by Alexander Baring, Esq. for 750 guineas.

40. Adrian Vandevelde—on canvas—10 inches by 13.

The Hay-harvest. A beautiful picture, which formed part of the famous collection of Robit, and also of the cabinet of Monsieur de Séréville.

Ten hay-makers are represented in the front of a field: while one of them is asleep on the ground, four of his companions are loading a hay cart, and the five others, among whom are two women, are ranged around an overturned tub on which is seen a dish of ham.

These having finished their dinner are going to repose themselves, while an old man is enjoying himself in smoking his pipe, and is amused at a woman resisting a lad who is striving to embrace her.

There are sometimes pictures in which a master surpasses himself. A true connoisseur easily distinguishes the beautiful and delicate tints which constitute superiority, and will easily see in "the Hay-harvest" the high degree of beauty which the pencil of Vandevelde was capable of attaining in his most happy efforts. Our opinion of this picture is supported by that of the best connoisseurs.

This picture was purchased by Alexander Baring, Esq. for 300 guineas, and now forms one of his select collection.

41. William Vandevelde—on wood—15 inches by 18, six lines.

On a broad river, whose waters are calm and limpid, are seen fourteen to fifteen barks and large

boats; among which the principal is a yacht, which steers towards the widest part: whilst the pilot standing at the helm commands the manœuvres that are to be made.

Several barks row on the river; others are at anchor, or aground; some are drying their sails;—and all are filled with figures admirably diversified.

This picture was originally in the gallery of the king of Sardinia, and afterwards in the cabinet of Monsieur de Séréville. Its richness is wonderful; and what constitutes one of its merits in the eye of the intelligent connoisseur, is the scientific manner in which the sails of the vessels are opposed to the sky, without producing an unpleasant effect. It may be regarded as a chef-d'ouvre of the master.

This picture was purchased by Alexander Baring, Esq. for 600 guineas.

42. Wynants and Vandeveldt—on wood —13 inches by 16.

A farm servant, accompanied by a female peasant with a basket on her head, and a little boy, conduct four oxen in a beaten path. On the foreground of the landscape one of the animals has stopped to drink; the others pass in front of some fallen earth, on which the sunshine strikes forcibly.

In the right corner lies an old oak, the bark partly taken off, its top gone, and almost without branches, and at the foot of it are various wild plants.

Beyond the road, three trees cross the edge of a field, which a thick hedge separates from the barren ground which is covered with moss.

This picture is of finished execution, as well as of marked effect. The figures and animals are in the finest manner of Adrian Vandevelde, which greatly enhances the value of the picture.

It was purchased by Edward Gray, Esq. for 250 guineas.

43. Adrian Vanderwerff—on wood—16 inches by 12.

Saint Margaret, with a crucifix in her hand, treads Satan under foot in the form of a monster; she is dressed in a white satin gown, without sleeves, and wears a rich girdle, with a cloak falling at the back and looped on the right side. Whether this picture is taken as a whole, or in detail, it is equally pleasing and perfect. There reigns a taste in the arrangement, a Raphaelesque grace in the figure, a harmony in the colouring, and a rich mellowness in the penciling, which are rarely to be met with in the same picture. It comes from the celebrated cabinet of Tolozan.

This picture may be considered as probably the finest example of the master in England. It was purchased by E. Gray, Esq. for 400 guineas.

44. Philip Wouvermans—on wood—25 inches by 32.

A Military Convoy.—Among the numerous persons who form this escort, three suttlers' carts loaded with children are seen stopping at the door of a little alehouse. Two officers mounted on superb horses are near this group; one of these waits in the road for his companion, who empties a quart pot, while a boy gives his horse some refreshment. A trumpeter, who is watering his horse in the river, is conversing with a female, who is fetching water; and farther on, three carts loaded with baggage are seen to defile along a road, where some horsemen are followed by foot passengers.

In this point the road rises, and the convoy stretches along the side of a hill on which is built a miller's house, and a windmill is situated on a rock near the house. Over the alehouse is an old pigeon-house, which gives the name to this picture. The right side of the landscape is watered by a river, beyond which is seen an open and mountainous country.

This celebrated picture, the details of which it

is more easy to enumerate than to describe its beauties, is in all respects a chef-d'œuvre, in which taste, knowledge, and high finishing rival each other, and dispute for pre-eminence in the eyes of the connoisseur.

It is known by the name of *La Ferme au Colombier*, and was last in the collection of the *Duc de Praslin*, and in the sale which he made in 1808 of the reserved part of his grandfather's celebrated collection.

This picture is in the most beautiful state of preservation, and exceedingly clear and transparent in all its parts. It was purchased for 1200 guineas, by Alexander Baring, Esq. who afterwards refused a much larger sum which was offered for it.

45. Philip Wouvermans—on canvas—24 inches by 21.

In the middle of a sandy country runs a little river, on the banks of which at different distances are bathers, fishermen, and horsemen, who are watering their horses.

On a little bridge which crosses this river, a man is passing towards the right where a woman reposes with two children; and at the end of the same road, on a rising ground, are several other persons, who are engaged in country sports.

Cottages and trees give variety to the view, and a mountain terminates the distance.

This picture was formerly in the celebrated cabinets of de Choiseul and Tolozan,—it is of a fine silvery gray colour; it has often been cited as a model of harmony in this admired style of Wouvermans' pictures, which is so much more esteemed than that of those which are of a brown or foxy colour.

This picture is generally known by the name of *Les Sables*. It was purchased by Edward Gray, Esq. for 600 guineas.

46. Philip Wouvermans—on wood—10 inches by 12.

On a road bounded on the right by a river, a travelling merchant is leading a horse loaded with packages, and conversing with a young girl, who opens a bundle of linen she has got to wash. Three other washerwomen appear at a small distance from her, and further on to the right, two men are in a little boat on the river.

This picture was bought twenty years ago from the President Haudry of Orleans, for the collection of Mr. Muylmann of Holland, whence it passed into the collection of Monsieur de Talleyrand.

It is known by the name of *Les Blanchisseuses*,

and its high reputation is well known to the connoisseurs.

It was purchased for 250 guineas, by Alexander Baring, Esq. in whose collection it now is.

When this small but celebrated collection of chefs-d'œuvre was purchased by Mr. Buchanan, he communicated the circumstance to a few of those amateurs whom he knew to be desirous of possessing works of the highest class: three of those gentlemen expressed a desire to make a division of the principal pictures of this select collection, and each named what pictures he would choose. Very few of consequence were left out, and thus it became altogether unnecessary to send the pictures into the market. A few of the fine pictures remained in France, but, as already said, these did not exceed four in number. The small pictures of trifling value were also sold there, as not being of sufficient consequence to be transmitted to England.

After the purchase of the collection of Talleyrand, Mr. Buchanan turned his attention to some of those collections which, he had for some time known, might be obtained in Flanders and in Holland, particularly that of Van Reyndaers at Brussels, the collection of Van Havre at Antwerp, in which were the Chapeau de Paille, the Chateau de Laaken, the Elizabeth Brants, and Helena Forman, all by Rubens (the last of which Mr. Buchanan purchased from that family, and made them large offers for the other three), and the collection of the Burgomaster Hoguer, at Amsterdam, in which were several fine pictures by Paul Potter, Philip Wouvermans, Jan Steen, &c. &c. A short account of Mr. Buchanan's proceedings, in regard to the purchases which he then made, will be found in a letter written from Amsterdam, which, having been preserved by the friend to whom he then wrote, he is now enabled to give here.

Amsterdam, August 25, 1817.

"After writing to you from Paris, a piece of information came to my knowledge which has brought me here in all haste. I learnt that the fine Paul Potter, belonging to the Burgomaster Hoguer, would be sold in the course of a few days, and that several amateurs were on the look-out for it.

"A few days ago Monsieur le R. did me the ho-

nour of a call, evidently for the purpose of learning my movements for the rest of the season. The conversation turned on the beauty of the south at this season of the year; and fearing that my views might have been directed towards Flanders or Holland, he strongly recommended my seeing the banks of the Loire before leaving France, especially as the vintage was fast approaching. I told him that I had long intended to make an excursion to Orleans, Tours, &c. and had some thoughts of going there before returning to England. This seemed to quiet his suspicions of finding me a competitor in the north; for having so recently purchased the Talleyrand collection, which excited some degree of jealousy among the Parisians, he imagined to find me his opponent also in Flanders and Holland. I inquired where he meant to spend the autumn; when he said he was going in the course of a short time, on account of his health, to drink the mineral waters of Mont-d'Or. After some farther conversation upon indifferent matters, he then took his leave of me, and we parted, wishing each other *bonne santé et un bon voyage*.

"Having learned that much interest was likely to be excited among the amateurs in this quarter, and hearing that it was the intention of Monsieur le R. and some of his friends to leave Paris in the

course of a couple of days for Amsterdam, I had my passport *visé* by the minister of police for Brussels, and set off the following afternoon in a light travelling calesh, accompanied by Mrs. B. and my servant Antoine, an old campaigner. We travelled all night, as is usual in France, and the following morning stopped for a couple of hours at Cambray, to see the British troops reviewed by the Duke of Wellington*, having just reached that place as his Grace had got upon the ground. The day was beautiful, and the troops made a most brilliant appearance.

"From Cambray we passed over much ground celebrated in the annals of war, and got by the afternoon to Valenciennes, the siege of which occupied so much attention at an early period of the Revolution. From thence, the next point which brought us up was the Hôtel Royal of Brussels.

"After waiting on old Gaumare, the banker, I took the earliest opportunity of calling upon Monsieur Van Reyndaers, to see his two celebrated pictures by Hobbima, which I have the pleasure to inform you I purchased, along with a fine Philip Wouvermans, and a Backhuysen, for 40,000 francs, which, although it may appear a

* The army of occupation.

good price to give off hand, yet, next to Mr. Gray's large Hobbima, at Hornsey, I consider these to be about the best pictures of the master which I have seen; and there was no time to lose, as I was only a few hours a-head of several connoisseurs, who had set off like myself on a voyage of discovery, and carried heavy metal. This, to begin with, I consider to be a pretty little acquisition.

"Being exceedingly anxious to get to Antwerp to see the picture of the Chapeau de Paille, and three other fine pictures, by Rubens, which are soon to be sold, we left Brussels after dinner, intending to remain at Antwerp during the night; but, on considering the risk I ran of losing the opportunity of seeing Hoguer's pictures a day previous to the sale, in order to enable me to form a judgment on their merits, I determined on passing through Antwerp without stopping. We arrived at that city in time to gain admittance, although the gates had been shut, and were re-opened to us per favour; but at the post-house we were informed that no one could get out without an order from the Governor of the place; being determined however to make the attempt, and having agreed to pay for the hire of fresh horses whether we should or should not succeed in passing the gates, we obtained them, and drove up to the post, when

I handed out to the guard of the night my passport, and a small piece of paper enclosing a Napoleon, saying rather loudly, "Voilà, Monsieur, mon passeport, et l'ordre du Gouverneur." The order was instantly recognised, and the massive gates moved on their hinges. The following morning we breakfasted at Breda, at an early hour, and by the route of Gorcum and Utrecht we arrived at Amsterdam the same evening.

"It now became a matter of some importance to see the collection of Van Hoguer privately, without encountering my Parisian friends. This I easily succeeded in doing through the means of the bankers on whom I had credits; while, to keep competitors in the dark as to my intentions, I adopted the following *projet*.—

"Antoine, as I have already said, is an old campaigner, and a fellow of much humour and drollery, with a countenance of most immovable muscle. He was well known as Antoine to all my Parisian friends; but when tolerably rouged, with a suit of black clothes, and a well-powdered wig, no one could imagine he had ever before seen Monsieur Jolli. My own attendance at the sale, as *a bidder*, would have been imprudent, and was likely to meet with opposition from more quarters than one; I therefore determined on relinquishing the contest to Monsieur Jolli, who, having

received his instructions, acquitted himself *à merveille*, and had the honour of seeing his name entered in the sale-roll of the Burgomaster Hoguer as the purchaser of the famous young bull of Paul Potter, for 7925 guilders; and of being congratulated by many of the dilettanti present, as a gentleman of most undoubted taste and good judgment*.

"The aid which this auxiliary afforded, enabled me to enter the room as an indifferent observer. The first person who caught my eye was Monsieur le R. whom I had so lately left in Paris. We recognised each other with a laugh—'Eh bien, Monsieur, comment vous trouvez vous des eaux du Mont-d'Or?'—'Et vous, Monsieur, que dites vous de la belle Statue de Jeanne d'Arc sur la place d'Orleans?'

"This sale contained very few pictures of consequence. I have purchased at it two pictures by Backhuysen, a small Vandevelde and Jan Steen; and since the sale I have purchased a Philip Wouvermans, and a half interest in a very capital picture by Jan Steen, which escaped me at the sale through a mistake †.

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* This picture was sold by Mr. Christie, at the sale of Mr. Watson Taylor's pictures in 1823, for 1210 guineas, when there was a strong competition for it.

† This Jan Steen was afterwards sold to the Duke of

"The little Paul Potter, which I have had the good fortune to acquire, is of much greater importance than some of those who have come after it seem to be aware of. It is painted at the best period of the master, viz. in 1647, the same year in which he painted his famous large picture of the young bull, which is in the gallery of the Hague. It is composed of three animals; one of which, a beautiful cow, is lying in the foreground, and appears chewing the cud; a second animal is foreshortened; and the third and principal of the group is a young bull, which has just started up, and is bellowing lustily.—You absolutely hear him. His eye is fixed upon the observer, and is full of fire and animation, while you can discover the humidity of his breath resting on the tip of his cold nose. The whole form of this animal is compact and good; and being of an uncommon breed, and of great excellence, the Board of Agriculture will certainly vote me the medal of this year for so rare and valuable an importation.

"I shall send you in my next a full account of the principal collections of this place. That of Mademoiselle Von Winter is a most admirable collection of the best examples of the principal

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Wellington, in the sale of Monsieur le Rouge's pictures at Paris, in 1819.

masters of the Dutch school. It possesses the finest Gerard Dow I have seen; besides some splendid pictures of Albert Cuyp, Both, Hobbima, Berchem, &c.

"The collection of Van Loon stands next to it in point of fine choice, and has the finest Philip Wouvermans which is probably extant. In the front of the picture there is a fine gray horse, which stands about 18 inches high. I have offered, by the means of an agent here, 1000 guineas for this picture, which has been refused. It is worth any money.

"Believe me to be

"Yours, &c. &c. &c."

After the sale of the Burgomaster Hoguer's pictures, Mr. Buchanan remained but a short time at Amsterdam. He purchased a very fine portrait by Rembrandt for Mr. Gray; and he returned by the Hague, Rotterdam, Dort, and Breda to Antwerp, for the purpose of endeavouring to make a purchase of the Chapeau de Paille, and other pictures by Rubens, belonging to the Von Havre family, which were to be sold by private contract. The sum demanded at that time for the whole was only 100,000 francs; and he should certainly have given that money, but he was persuaded by a person (who afterwards proved to have had interested views), that by not pressing

matters they could, after a short time, be obtained for 80,000 francs, and he therefore only purchased one of them, being the Helena Forman, taking a promise that he should have the refusal of the others if any diminution was to be made on the price demanded.

The estimation then set on these pictures by the family was

	Francs.
Chapeau de Paille . . .	50,000
Landscape, with the Chateau de Laaken	30,000
Elizabeth Brants . . .	12,000
Helena Forman . . .	8,000

Making up the sum total which was demanded.

A singular mistake into which the family to whom these pictures belonged had fallen, may here be remarked, connected as they were by descent from the family of Rubens. They had misplaced the names of the two wives of Rubens, and called the Elizabeth Brants Helena Forman, and *vice versa:* while the character of Helena Forman, his second wife, is not only known to all amateurs, by the many old engravings which exist; but the most beautiful of all his portraits, the famous picture of Elizabeth Brants, which is in the gallery of Munich, is the same character as that which was in this collection, though differently habited.

Mr. Buchanan, having left Antwerp soon afterwards for Paris, was informed that the landscape of the Chateau de Laaken had been sold without any communication being made to him; and he some time afterwards found it in the collection of Monsieur Aynard of Paris, who was at that time forming a collection of the finest objects which he could purchase of the Flemish and Dutch schools; the whole of which, about two years afterwards, he offered to dispose of to Mr. Buchanan, as mentioned hereafter.

While in Paris, Mr. Buchanan made a few other acquisitions before returning to England; among which was a celebrated picture by Gerard Dow, known by the name of "l'Epicière," and which had been in the Choiseul gallery. This picture afterwards passed into the collection of his present Majesty, where it now is.

In the following year, 1818, Mr. Buchanan intending to make the tour of Germany, for the purpose of seeing the different collections in that country, and particularly one which had been much talked of as being at Soëder, near Hildesheim, he again passed by Ghent to Antwerp, where he found the Chapeau de Paille still in the possession of the same family, but the other two sold. This picture which, the year before, might have been purchased for 50,000 francs, or £2000, was no

longer to be had at that price; and when Mr. Buchanan did make an offer of that sum for a personage of high distinction, for whom he had been commissioned to purchase the same, his offer was not accepted. It is well known that subsequently the picture was purchased at public sale, and was brought to England. The author of this work is not informed in whose possession it now is, or whether it has again been sold.

From Antwerp, Mr. Buchanan passed by Dort, Rotterdam, the Hague, and Haarlem to Amsterdam; and while there, he made every effort to induce Mademoiselle Von Winter to part with a few of the pictures of her fine collection, in particular the small picture of a girl looking out of a window, and holding a basket of fruit, by Gerard Dow, and a large picture of a sea-piece, by Albert Cuyp. For these he offered 30,000 florins, viz. 18,000 for the first, and 12,000 for the second, being a sum nearly equal to £3000. Nothing, however, could tempt that lady to dispose of these beautiful works of art. She said she had inherited them from her father with a very ample fortune, and having no occasion whatever for money, she could not think of separating them from it.

At this time, nothing very fine could be procured at Amsterdam; and with several collections

which he had in view in Germany, Mr. Buchanan made but a very short stay there, and soon set off for Deventer, and by the back part of Holland he passed into Hanover, taking the route of the castle of Bentheim, so often celebrated by the pencil of Ruysdael*, who has given a faithful representation of that beautiful chateau and its vicinity. Its eastern aspect is now, however, somewhat impaired from the bombardments it sustained from the French army, under Davoust. It was the intention of the French general to blow it up, when the French troops were afterwards obliged to evacuate it; but some casualty prevented the explosion, and this fine chateau, in point of general appearance, still exists in nearly the same state as it did in the days of Ruysdael.

Much fault has been found with the badness of the roads in Germany; but this applies principally to the northern districts, which are very sandy, and not to the centre of Germany, where the roads are much better than travellers have been led to expect. The country itself, after leaving the dull

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* A capital large picture of the chateau de Bentheim was formerly in the collection of William Smith, Esq. M. P. It was consigned by him to the care of Mr. Buchanan, and afterwards passed into the possession of a gentleman at Bristol. It was valued at 500*l*.

flats of Holland, appears doubly beautiful. It is indeed magnificent—nothing can surpass the beauty of the scenery from Schaberch to Oldendorff, or indeed through the whole of the centre of Westphalia, where the roads are generally good, the great chain of the Hartzwald mountains, the *Silvum Hyrcinianum* of the Romans, is seen about twenty miles distant on the right, and hills of a moderate height on the left are every here and there crowned with an ancient chateau, the whole valley between this range of mountains presenting the view of rich cultivated lands. No country presents a greater variety of fine subjects for the painter—scenes are to be found every where worthy of the best efforts of a Claude Lorrain, or Salvator Rosa.

After traversing a wide expanse of country, which certainly well repays the traveller by its interesting and beautiful scenery, Mr. Buchanan arrived at the place where one of those collections was to be seen, where, like many other of the German collections, he found the walls of a chateau covered with acres of canvas and old panels, but unfortunately most of these pictures ill suiting the characters of the masters to whom they were ascribed. In Germany the traveller finds the galleries of Dresden, of Munich, of Vienna, and of Hesse Cassel, well worthy of his attention, especially the two first of these, which will amply satisfy

the expectations which he may have formed of these galleries of art; but he must not expect to find collections of the works of the great masters in the possession of individuals; such are only to be found in Italy and in Great Britain. France, at the present day, possesses but few of them, and in the Low Countries they are rarely to be met with; while it must be remembered that such works themselves do not multiply and increase upon us. They are already scarce, and are every year rapidly becoming scarcer.

Having visited Leipsic, a place not only celebrated for its great annual marts, but of late years rendered particularly interesting from recent occurrences, especially the grand defeat of the French army at that place, with the many circumstances attendant on an event which decided the fate of Germany, Mr. Buchanan continued his route to Dresden, a city well known to every lover of art, from its magnificent collection of pictures by the great masters.

Were these pages devoted to giving a description of the country through which he passed, connected with a review of military occurrences at each of those places where important actions had been fought, the ground of which the author of this work made a point of visiting, considerable interest might be excited in some of his readers.

The nature of the work, however, has been confined to details regarding particular objects, and to serve particular purposes, that of being useful to the amateurs of the fine arts; while its limits being confined, he is precluded from entering upon many subjects on which he took very ample notes at the time.

The gallery of Dresden is well known to most amateurs from the engravings which have been made of many of its most capital pictures. In the works of Correggio it stands pre-eminent above all others; and although some of these have suffered by injudicious cleaning, still they are by Correggio. In the works of Raphael, Titian, L. da Vinci, Parmigiano, Andrea del Sarto, the Caracci, Guido, &c., it holds also a high place, while it is rich in the works of the Flemish and Dutch masters. Of the works of Rubens there are 30—of Vandyke 18—of Rembrandt 15—of Paul Potter 3—of David Teniers, jun. 24—of Philip Wouvermans 52—of Adrian Ostade 6—of Gerard Dow 16—of Francis Mieris 14—of Gabriel Metzu 6—of Berchem 9—of Adrian Vandeveldt 5—of Ruysdael 13—and other Dutch masters. The entire collection contains 1010 Flemish and Dutch pictures, and 350 pictures of the Italian schools, the principal part of which, particularly the pictures of Correggio, &c., belonged formerly to the Mantua collection, and

were purchased by the Elector Augustus III., afterwards king of Poland.

Mr. Buchanan remained above a month at Dresden, principally for the purpose of studying the works of Correggio. A sketch of the character of that great master, and of his manner of painting, will be found in Vol. I. page 59. which embraces part of what he should otherwise have considered necessary to say in this place. The pictures of Correggio, in the Dresden gallery, are *Le Notte*, or the Adoration of the Shepherds—the St. George, a large composition of many figures—the St. Sebastian, where the Virgin and Infant are seen in the clouds surrounded by Angels, a most perfect picture of the master—the Saint Antony of Padua, an early picture—the small Magdalen reading—and the picture known by the name of the Physician of Correggio. These six pictures furnish examples of this master's works at the various periods of his life.

Although Dresden to a stranger is one of the most agreeable cities in Europe, as well from its galleries of art, as from its beautiful situation, still, as the season was advancing, and the object of his journey had not been accomplished, Mr. Buchanan was obliged to leave it for Munich. It was his intention to have taken the route of Prague, the castle of which city formerly contained some of

the finest of Titian's works, in particular the Ecce Homo which had belonged to the Duke of Buckingham, a large picture consisting of seventeen figures, for which Thomas Howard, Earl of Arundel, had offered the Duke £7000 sterling, in money or in land; and although, at the sacking of that city by the Swedes, many of the finest works of Titian and Correggio had been carried off and afterwards were in the possession of Christina of Sweden, yet many fine pictures still remain, which renders it worthy the attention of the amateur of painting. Mr. Buchanan, however, found it necessary to take the route of Frankfort on the Main, whence, after visiting Heidelberg, where there was a capital collection of all the early German and Flemish masters, he determined on crossing the country from the Rhine to the Danube, in as direct a line as possible, being anxious to get to Munich before the winter should set in.

Heidelberg is one of the most beautiful and picturesque situations in Germany. Its superb chateau was built after the designs of Raphael and Julio Romano, and although the castellar part is now in ruins, yet the interior façade of the building presents one of the most interesting examples of that delicate and chaste style of architecture which was introduced into Italy about the period

of these great men. It might easily be restored to its original beauty; all those fine ornaments in alto relievo, which are out of the reach of wanton destruction, being still in a good state, and the interior façade entire. It was originally the seat of the Elector Palatine, and several fine pictures by Raphael were here, a copy of one of which still remains. The policy of Louis XIV., who was jealous of the power of the Palatinate, caused the destruction of this magnificent palace. The castellar part was blown up by his orders, and the great tower was precipitated like a mass of huge rock into the deep ravine which surrounds it, where it now lies,—a monument of the deplorable effects of ambition and war.

From Heidelberg to Darmstadt the road is good, the scenery most beautiful. On the right the traveller passes at the foot of that ridge of mountains which run across Germany and seem to unite the Hartzwald with the Schwartzwald or Black Forest. The road is planted on each side with fine old chesnut trees, and vineyards run half up the hills, which here and there terminate in promontories surmounted by the ruins of some Gothic castle, the remains of feudalism and of barbarism. On the left is seen the delightful valley of the Rhine, commonly called the Rheingau,

with the commencement of the Alpine mountains and Mont Tonnere in the distance.

At Darmstadt there is a gallery of pictures belonging to the Grand Duke, but not of such a description as to rank it with collections of the first class. The cabinet of natural history is however very fine, and the department which contains the animals and birds exceedingly valuable, these being in the finest state of preservation.

In passing into Bavaria the roads are every where excellent, and from Aschaffenburg to Wurtzburg, Nurenberg, Ratisbon on the Danube, and Munich, the travelling is as good as in England, making always allowance for a part of the country being mountainous. On leaving Nurenberg about half a day's journey, and getting to the high grounds, the traveller is struck with the first appearance of the mountains of the Tyrol, forming a semicircle on the extreme confines of Bavaria, and which at first appear like clouds on which there is a strong effect of light. The distance was said to be about 120 miles. Although many private collections of pictures may be seen at those different places, and many interesting examples of the old Flemish and German schools found in them, yet nothing of the fine Italian or of the Flemish and Dutch schools, at their best periods, is any where to be met with,

and the country itself, more than the works of art which it possesses, is that which attracts the attention of the traveller until his arrival at Munich, on "Iser rolling rapidly."

Munich may be called the court of Rubens. It is here, that he is to be found in all the luxuriancy of his brilliant fancy and pencil—in history, allegory, landscape, portrait—in his battles—and in those most magnificent of all his pictures, his grand lion hunts. It is at Munich and Dresden alone that his works of this last description create admiration and surprise. Those of similar subjects which are to be found elsewhere, are but feeble imitations of what we find in these galleries,—the most powerful of his genuine productions.

In the gallery at Munich, and in the royal palace at Schleissheim, there are above 100 pictures by Rubens, many of which are known as chefs-d'œuvre of the master. A description of many of these has been given by Sir Joshua Reynolds in his Tour to the Netherlands, when these pictures were at Dusseldorff. They are in the finest state of preservation, and have been arranged with great taste and judgment in a series of apartments, and in a manner which delights the spectator without distracting him by their number.

To an amateur desirous of seeing Rubens in all his glory—to the student who searches after

the works of this great man, a journey to Munich will not be considered as time idly bestowed. He will here meet with an assemblage of the brilliant and well balanced compositions of this master, which resemble the broad but subdued effect of an afternoon sun, leading the beholder through those enchanting scenes which can only be found in the works of a Rubens, a Titian, or a Claude Lorrain.

Besides the works of Rubens, which certainly form the principal attraction of this gallery, there are many of Rembrandt's best historical compositions, several by Vandyck, and many chefs-d'œuvre by Gerard Dow, David Teniers, jun. Paul Potter, and the other masters of the Flemish and Dutch schools. In this gallery there is a large collection of the works of the Chevalier Vanderwerff; indeed too many not to create monotony; for as Sir Joshua Reynolds has very justly observed, Rembrandt possesses too much salt in his compositions, Vanderwerff has too much water.

Of the other schools there are also a number of pictures of a high class, especially by Titian, Claude, Nicholas Poussin, &c.; although in the Italian department it must be confessed that in the year 1818 there appeared a deficiency. The celebrated picture by Raphael, of the Madonna, Infant Saviour, and St. John, which was for some

years in England, is now in the private apartments of the Prince Royal of Bavaria.

The Chevalier Dillis, Inspector of the Royal gallery, who had the active management in the absence of the Director, a very old man, is most attentive and polite to all strangers, lovers of the art, who are indeed always well received at Munich. The author of this work having expressed his wish to Monsieur Dillis of seeing the grand *battue*, which was to take place at this time, was instantly invited, and a place assigned to him in the *loge* or circle, occupied by *le grand Capitain de la Chasse*. The sportsmen were His Majesty the King, the Prince Royal of Bavaria, the Prince Charles, the Prince d' Eichstädt (Eugene Beauharnois), the Prince Loewenstein, and some of the principal personages among the German nobility, who were at that time on a visit to this court. Several English gentlemen were spectators.

The King of Bavaria is what in England may be termed a regular good shot. The royal party killed a hundred and ten roebuck, above four hundred hares, and ten or twelve foxes. There was a grand show of game spread out on the grass after the sport of the day was finished; the numbers killed by each shooter being brought in separately, of which his Majesty had a large proportion.

From Munich Mr. Buchanan returned to Paris by Augsburg, Ulm, Stuttgard, and Strasburg; and when there he made several acquisitions of such works as could nowhere be procured in Germany; among which was a celebrated picture known by the name of *l'Epicière*, formerly in the Choiseul gallery, which was afterwards purchased for the collection of His Royal Highness the Prince Regent, and is now at Carlton palace.

The following year, Monsieur Aynard of Paris, having communicated to Mr. Buchanan his wish of disposing of the fine collection of pictures which he had formed (at that time certainly the finest private collection in France), and for which he demanded 800,000 francs, furnished him with a catalogue and estimate thereof, to be transmitted to Sir Charles Long, for the purpose of being submitted to His Royal Highness the Prince Regent, with the view of enabling His Royal Highness to make an acquisition which might probably be deemed of importance to his collection. His Royal Highness, however, having found the list too general, and only desiring to possess certain works which the collection at Carlton House actually wanted, declined the offer of it in the aggregate. Monsieur Aynard afterwards obtained from Mr. Buchanan a note of what pictures were most likely to find purchasers in

England, who particularly advised him to send over the landscape by Rubens of the Chateau de Laaken, already mentioned as having been in the possession of the family of Van Havre at Antwerp, and who had several times already written regarding that fine picture to Sir C. Long. It was soon afterwards consigned to the care of Monsieur Delahante, and was, on its arrival, purchased for the collection at Carlton palace.

The last collection which Mr. Buchanan purchased in France was that of the Comte Morel de Vindé, which he had been several years in treaty for, but who had long held it at a price which he considered to be above its value. He likewise communicated the information regarding this collection to Sir C. Long, with the view of being mentioned to His Majesty; but it was probably not deemed to be of sufficient importance. Mr. Buchanan at last, however, succeeded in securing this collection, and transferred his purchase of it to Mr. Phillips of Bond-street.

This collection, which is the last of any consequence that has been sold in France up to the present time, contained four fine pictures by David Teniers, two capital pictures by Philip Wouvermans, a Berchem, an Ostade, a Both, two pictures by Gerard Dow, and several others of a fine class. The finest Teniers, and the

two capital pictures by Wouvermans, were afterwards purchased by G. Lucy, Esq. M. P. A fine Landscape and a Temptation of St. Anthony, by David Teniers, were sold to the Right Honourable R. Peel; while the others passed into collections of which the author of this work is not informed.

Since the purchase of this last collection of the Comte Morel de Vindé, Mr. Buchanan has had nothing to do with affairs of art; unless where he has been occasionally consulted, from his general information on these subjects, by those who are forming collections of this description for their own amusement. He was indeed in hopes that the important affair regarding the collection of Murillos belonging to the Marechal Soult, which he long ago communicated to His Majesty's Government, would have been favourably terminated before this time, in whole or in part, as being one of much importance to the school of art in this country. No works of similar importance can any longer be acquired on the continent of Europe; while these objects themselves would not only add consequence to a national establishment, but are, as has been often remarked of them, capable of forming an entire reformation in the art of painting.

In regard to other collections of high importance and value, they are no longer, as formerly, to be found. The Emperor Alexander, the King of Prussia, the Prince Royal of Bavaria, the Prince Royal of the Netherlands, have all been liberal purchasers for these several years past, and have swept the continent of every thing fine of the Italian masters which could be procured; while the princes and nobles of Italy, having again recovered from the effects of war and revolution which had so long desolated that fine country, will no longer part with those treasures, which they have ever considered to be their principal wealth. The author of this work has only known of three collections of paintings of a fine class to be sold on the continent for these last three years; and of these, in point of number, one only is important; the others are but small, and consist entirely of the Flemish and Dutch schools.

When we consider with what avidity every species of information is sought after, regarding those works of art which were brought to this country during the period of Charles the First, or which were at his death carried abroad in consequence of the dispersion of the royal collection; when we see that a simple catalogue of that monarch's pictures; of the pictures of the Duke of

Buckingham; of the marbles of the Earl of Arundel, and of other early collectors, is often purchased at an extravagant rate;—that even some of the catalogues given in this work, and which have now become rare, are sometimes paid for with large prices, the author flatters himself that the mass of information which he has been enabled to combine in these volumes will be found of more real utility to the amateurs of painting than usually meets their notice; while such must prove particularly interesting to those who either do possess, or may hereafter possess, some of those fine objects, regarding the identity of which, this work may be considered as containing authentic information.

Before the late revolutions on the continent of Europe had taken place, few genuine pictures of the Italian school were to be found in this country. Since that period more works of a *high class* have been brought to it than previously existed in it, and of these a considerable proportion has been obtained through the exertions of Mr. Buchanan. The grand object has been gained in securing such for England; as being once in it, it matters not how this species of wealth may be diffused. A national gallery in lapse of time must, from a variety of circumstances, gather together a great part of it under its roof, and

twenty-five years more will show from what sources the riches of that gallery have been derived. These volumes will remain as documents of the fact.

It cannot be imagined that a series of importations of works of art of the highest class, from the first purchase which was made for Mr. Buchanan in 1802, of the celebrated pictures by Rubens, from the Doria and Balbi palaces of Genoa, down to the period of his purchase of the Talleyrand collection, should have escaped general notice and approbation. This has certainly not been wanting at the respective periods at which these fine objects were brought to this country; for who could refuse their congratulations at seeing the most brilliant productions of Rubens, Titian, Claude, Guido, Caracci, Murillo, and even of Raphael, and Leonardo da Vinci, brought to this country by an individual at his own risk, during a period of general war and danger, and often in times when the arrival of such could be least expected? Such congratulations were, indeed, often bestowed; and many of the real lovers of art not only repeatedly expressed their opinion, that importations of so much consequence to the arts in Great Britain deserved the special attention and remuneration of the British government, but urged Mr. Buchanan

to call its attention to the fine collection which was transmitted by Mr. Wallis to him from Spain, in the year 1813. The expensive and protracted war, however, in which England was then engaged, unfortunately prevented the government of the country from bestowing its attention on those objects.

In regard to any remuneration which the author of this work may have reason to expect for the active and prominent part which he has always borne in securing for this country works of the highest class, during the most perilous times of war and revolution in every country of Europe, and of thus materially enriching England by his exertions, that is a point which must lie with His Majesty's government. The time has passed over for similar acquisitions from foreign countries, and what has already been obtained from thence ought, therefore, to be the more highly valued. Any claim which the author may have to the notice of government rests simply upon its own merits; for should the National gallery of this country ever be formed upon a scale worthy of the British nation, the result of his past exertions cannot fail to meet the eye of the observer at every glance which he may cast along its walls.

CORRIGENDA.

Vol. I.—The pages 2 to 7 inclusive, ought to bear the title of "Schools of Painting," instead of Orleans Collection; and again, from pages 209 to 217 inclusive, the title ought to be "Progress of the Fine Arts."

Monsieur Laborde de Mereville.

Vide Vol. I. page 17.

The writer discovers that he has been in error in stating that this gentleman returned to France and fell a sacrifice to the Revolution. The father, M. de Laborde, Banquier de la Cour under the *ancien regime*, was one of its earliest victims, but M. de Laborde de Mereville took up his abode in this country. His health, which had been much impaired by the fatigues and anxieties he had undergone, gradually declined, and in September 1802 he breathed his last under the hospitable roof of his excellent friends the late Earl and Countess Manvers, in Portman-square. At his own special desire his remains were conveyed to Holme Pierrepont, in Nottinghamshire, to be deposited near the vault of that ancient and noble family, where a monument is erected to his memory.

Leonardo da Vinci.

Vol. I. page 28.

The author of this work was led into error in regard to this fine picture, from a report having been for some time current that the Earl of Suffolk had disposed of it to Charles Duncombe, Esq. He is now enabled to correct this mistake by a letter which he has received from the Earl of Suffolk, in which his lordship mentions that the picture remains in his own possession, and that he never had received any offer for it from Mr. Duncombe.

W. Sharp, Historical Engraver.

Vol. I. page 80.

This celebrated engraver has died since this work went to press. The engraving of the Dead Christ and Marys, which was far advanced by him, must therefore be completed by some other artist.

Vol. II. page 10.

The quotation here given having been put down from memory, an error has been made in the construction of the line, which ought to be

" Et quorum pars magna fui."—Æn. lib. II.

Salvator Rosa.

Vol. II. page 20.

The sale of this fine picture having been delayed for some days at the time that the part of this work where it is made mention of was going to press, and some persons who pretended to know those matters having asserted that it would be purchased for the government, the statement of its having been so purchased afterwards turned out to have been erroneously anticipated. It was in reality purchased by J. G. Lambton, Esq. of Lambton Hall, in the county of Durham, M. P. It is one of those grand and solemn scenes that must do honour to any collection, and would certainly not have been unworthy of the government. Its reputation has long since been stamped, while it occupied a place on the walls of the Colonna gallery at Rome.

Letter from Mr. Wallis regarding the pictures by Rubens from the Convent of Loeches.

Vol. II. page 232.

*** This letter having been sent to press without being revised, the corrected and grammatical version of it should stand as follows—

Madrid, li 3 di Settembre, 1809.

" Per questa presente le mando avviso, che stanno incassati i quadri di Velasquez, Murillo, Ribalta, Snyders, e che avrá allo stesso tempo i quadri di Rubens in diverse casse; perció sono stato obligato di tirare sopra di lei per mezzo del Sig. Smith e figli per 606 lire sterline.

Le devo avvisare che si perde 20 per cento sopra il cambio, essendo a $48\frac{1}{2}$ ed anche a 50. Dovendo ancora pagare qualche somma per detti quadri saró obligato di tirare sopra di lei, circa 200 altre lire sterline, perció questa presente le servirá di avviso. In pochi giorni partiro da qui per Bayonna, et le scriveró particolarmente sugli oggetti mandategli, onde sarebbe necessario d'inviarmi dei fondi in casa di Baguenault et comp. a Parigi, perche altrimenti si perderá moltissimo."

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THE END

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